



T. Kirchin Sculp. Clerkinnell Green.

C. 16. ff.

NEW
CHURCH MELODY:

BEING A SET OF
ANTHEMS, PSALMS, HYMNS, &c.
ON VARIOUS OCCASIONS,
IN
FOUR PARTS.

WITH

A great Variety of other ANTHEMS, PSALMS, HYMNS,
&c. composed after a Method entirely new, and never
printed before.

By WILLIAM KNAPP,

*Author of the first Book of Psalm Tunes and Anthems on various
Occasions.*

WITH

An Anthem on Psalm cxxvii. by one of the greatest Masters in
Europe. Together with four excellent Hymns, and an Anthem
for the Nativity.

*I will give thee Thanks in the great Congregation, I will praise thee
among much People. Psalm xxxv. 18. And all her Streets shall say,
Alleluia, Tobit xiii. 18.*

To which is added,

An Imploration to the KING of KINGS.

Wrote by King CHARLES I. during his Captivity in *Carisbrook
Castle in the Isle of Wight, Anno Domini 1648.*

Together with

An Anthem for the MARTYRDOM of that blessed PRINCE.

THE FIFTH EDITION.

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1764?

(First ed. was 1753)

A D V E R T I S E M E N T.

R E A D E R,

I HAVE followed the same Rule as in my first Book, by drawing the Work all out in Score, and setting the Tenor in the G. Cliff, the Cantus or Treble stands the upper Part. Some of the Anthems and Psalm-Tunes are not entirely my own Composition, *viz.* the 16th and 139th Anthems; but I was desired by some Friends to compose Counters to them, and publish them with my own Works: Likewise the Anthem taken out of the Communion Service is not my own.

Mr. *Christopher Simpson*, in the Preface to his *Compendium of Music*, says, that he hopes it is no Theft to make Use of one's own; I am of that great Man's Opinion, and shall make Use of the same Paragraph for a Conclusion, as I did in my Preface to the second Edition of my first Book, it being entirely my own.

If by what I here offer to the Publick, I find I shall be instrumental in propagating the Knowledge of this excellent Art, it will give me a very sensible Pleasure; and with a secret Complacency of Mind, I shall reflect on what I have done, to advance the Praise and Glory of that GOD who is the Author of Harmony.

I hope, therefore, this second Book will be as candidly received as the first, from,

R E A D E R,

Your most humble Servant,

William Knapp.



To all Lovers not only of Psalmody, but likewise of Hymns, Spiritual Songs, and Anthems, and all Harmonious Ways of celebrating the Divine Praises.

BRETHREN,

DIVINE Music commenced with the Creation, and, in succeeding Ages, has been honoured with Signals of Divine Approbation. The *Israelites* sang in the Wilderness, and the Water-Spring opened; the Priests and *Levites* sang Praise in the Temple, and the Glory of the Lord filled the House. *Jehosaphat* marched his Army singing, and returned triumphant, his Enemies having slain one another. In the Infancy of the *Christian Church*, *Paul* and *Silas* sung at Midnight in Prison, the Foundations shook, the Prison Doors opened, the Prisoners Bands were loosed, and the Jailor was converted. Here, (says an ingenious Remarker) were Songs in the Night without a Furia, and Stones moved by Music without a Fiction.

A worthy Divine, (Dr. Bray) amongst his other pious Endeavours, has expressed no small Zeal and Skill in recommending and promoting this religious Exercise; and assures us, "That through the Fondness of People for
" Psalm-singing many have recovered their Reading,
" which they had almost forgot, and many have learned
" to read for the Sake of singing Psalms:" To this we may add the Testimony of a worthy Minister, written to the Rev. Dr. Woodward: "When I first came to
" my Parish, I found, to my great Grief, the People very
" ignorant and irreigious; the Place of divine Worship
" indecently kept; the public Service neither understood
" nor attended; the Ministration of the Lord's Supper
" supported only by the Piety of three or four Commu-
" nicants, and the divine Ordinance of singing Psalms
" almost

“ almost laid aside. Now in order to redress this general
 “ Neglect of Religion, I began to teach three or four
 “ Youth's the Skill of singing Psalms orderly and ac-
 “ cording to Rules, which greatly tended, through the
 “ Grace of God, to awaken their Affections towards Re-
 “ ligion, and to give them a Relish for it. The Improve-
 “ ment of these in Psalm-singing being soon observed by
 “ others, many young Men desired to be admitted to the
 “ same Instruction; which being granted, and the Num-
 “ ber of them encreasing daily, they readily submitted to
 “ the Rules of a religious Society, and have ever since
 “ been careful Observers of them; by whose Means a
 “ general Reviving of Piety, and a solemn Observance
 “ of the public Ordinances of God, hath been produced
 “ amongst us: And to the Joy of all pious Souls, our
 “ Shepherds, Ploughmen, and other Labourers at their
 “ Work, perfume the Air with the melodious singing of
 “ a Psalm or Hymn to their Creator and Redeemer.”

What Daughter of Devotion has so noble an Appearance as this Cælestial * Beauty? For while

*Prayer, as for Alms, does at the Portal wait,
 Praise enters, like a Royal Guest, in State.*

When is it that our noble Frequenters of the Almighty's Courts make the greatest Figures, petitioning for Favours, or presenting their Oblations of Respect and Honour? For who so offers Praise honours him, *Psalms* I. ult. With what Elevation of Spirit does the Psalmist start from the Vale of Tears and Supplications, to the Paradise of Praise! The Daughters of the Temple are all of heavenly Race, *Omnes Cælicolæ*, but not *Omnes supera alta tenentes*: The *Fastigia Cæli* are the Prerogative of Psalmody. How different is the Style of their Addresses! Be merciful to me for I have sinned, says Penitence! From

* I shall make no Apology for mentioning Psalmody as a Princess and Beauty, as *Solomon* speaks of Wisdom, *Plato* of Virtue. Classick Poets of the Graces; nor for not confining her to the single Province of Psalm-singing, but likewise including Hymns, Spiritual Songs, Anthems, and all harmonious Ways of celebrating the divine Praises.

the Ends of the Earth, and out of the Deep have I cried, says Prayer: O be joyful in the Lord, come before his Presence with a Song, &c. This is the Language of Praise.

Accordingly some also of our own Poets;

*For Prayer the Ocean is, where diversly
Men steer their Course, each to a different Coast,
Where oft our Int'rests so discordant be,
That Half beg Winds, by which the rest are lost.*

Sir W. D.

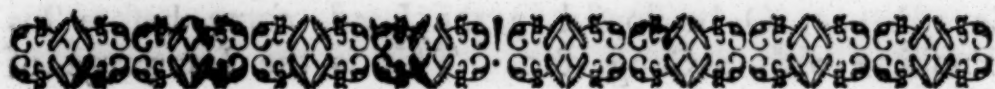
But Praise is Devotion fit for mighty Minds; the differing World's agreeing Sacrifice, &c. not only the common Sacrifice of rational Beings; but so just a Tribute to the Almighty, that inferior Creatures, Elements, and the whole Universe, are summoned to pay it, *Psalms* 148.

And for its being Devotion fit for mighty Minds, if you doubt a Poet's Word, take a Preacher's. "Singing the Praises of God is the noblest Part of Worship, the most generous Service that we can perform, and carries with it the liveliest Signatures of a divine and God-like Temper of Mind." Thus the practical Discourser, and what can a Poet say more? But still this Preference to other religious Duties must be understood in some certain Respects, not in every Respect. And we acknowledge each of the fair Competitors to be a Princess and Sovereign in her own Province: Yet Psalmody in her sublimest Exercise, (that of celebrating the divine Attributes and Perfections) appears with the Grandeur of an Empress.

In sacred Heraldry she has the Ascendant, as being of the eldest House, and early as the Creation, when the Morning Stars sung together; and of a Lineage that will last when Time shall be extinct.

*For when to the Cælestial Temple come,
Petition there shall cease, and Pray'r be dumb:
But Praise, in Accents more sublime and strong,
Shall then commence her everlasting Song.*

W. K.



T O.

Mr. K N A P P,

ON HIS NEW

CHURCH MELODY.

IS it the justest Praise of every Art,
To second Nature, and improve the Heart?
Then sure amidst the Circle none can vie
With true Devotion's Handmaid, *Psalmody*.

When meditating all that's good and great,
The Soul sinks down beneath the mighty Weight
Of the divine Perfections, what shall ease
The lab'ring Thought, but Strains divine as these?

But various Passions act the human Mind,
To Joy, to Grief, to Pray'r, to Praise inclin'd:
When our rude untaught Tongues would these express,
What but a God-like Art can find the Dress?

How great your Merit who employ your Pains
To form the Choir, to regulate its Strains!
And shewing Musick why herself was given,
Recall the Wand'rer to her Native Heaven!

An



AN ALPHABETICAL
T A B L E,

For the more readily finding any ANTHEM, HYMN,
or PSALM, contained in this Book.

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A Hymn



A HYMN, by a Singer of Divine Music. A 4 Voice.

Most gra-cious God, of bound-less might, fu—

preme e-ter-nal King; di-rect my heart and voice a

right, when I thy prai-ses sing, when

I thy prai—ses sing.

I thy prai—ses sing.

II.

Lord, hear my pray'r, accept my song,
 And sanctify my mind;
 And grant I may my whole life long
 Be virtuously inclin'd.

III.

'Then when thou may'st my soul require,
 And I must hence remove;
 I then may join the heav'nly choir,
 And sing with saints above.



An ANTHEM, Psalm 60. For a public Fast in Time of War, or
at any other Time. A 4 Voice.

O God, thou hast been dis-pleas-ed; O

God, thou hast been dis-pleas-ed; O turn thee, O

Treble solus.

tur-n thee un-to us a-gain. Thou hast

mov'd the land, and divi—ded it.

:S:

Chorus.

Heal the for—es, heal the fores there—of,

:S:

Heal the fores, heal the fores there—of,

:S:

Heal the fores, heal the fores there—of,

for it, &c. *Verse Counter and Bass.*

for it sha—keth. Thou hast

for it, &c.

for it, &c. Thou hast giv'n a

giv'n a to-ken for such as fear thee, that they

to-ken for such as fear thee, that they may tri—

Continued.

—umph, may, &c.

Chorus.

truth. Therefore were thy be-lov—ed de—li-ver'd; help me

O help me with thy

with thy right hand, and hear me with thy right hand, and

O help me with thy

with thy right hand, and

Continued.

right hand, and hear me, O help me with thy
 hear me, O help me with thy right hand, thy
 right hand, and hear me, O help me with thy
 hear me, O help me with thy right hand, thy

Who will
 right hand, and hear me, hear me.
Treble and Counter.

lead me in-to the strong ci-ty: who will bring me
 in-to Edom.

Bass solo. Wilt not thou, O God, go
Hast not thou cast us out, O God?

O help us in the time of
out with our Hosts? O

O help us in the time of
trouble; for vain, O
help us in the time of trou-ble, for
O help us in the time of

trouble, for vain, for vain, &c.

help us, for vain is the help of man.

vain, O help us, for vain, &c.

trouble, for vain, for vain, &c.

Chorus. for it is he

Through God will we do great acts: for

for it is he

for it is

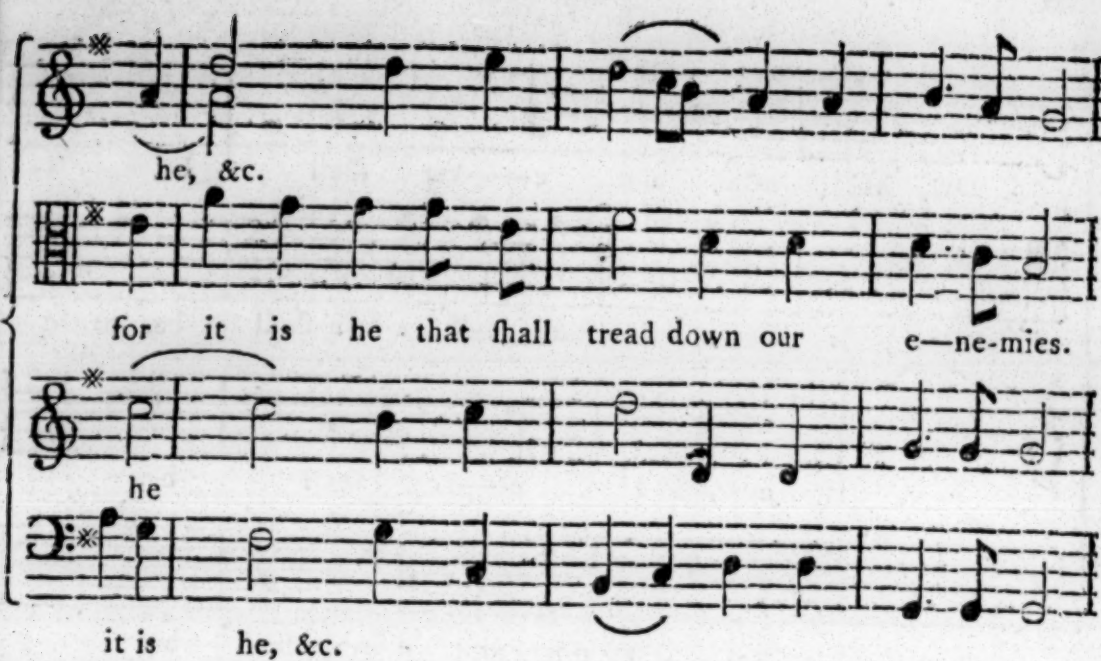
for it is

it is he that shall tread down our e-ne-mies,

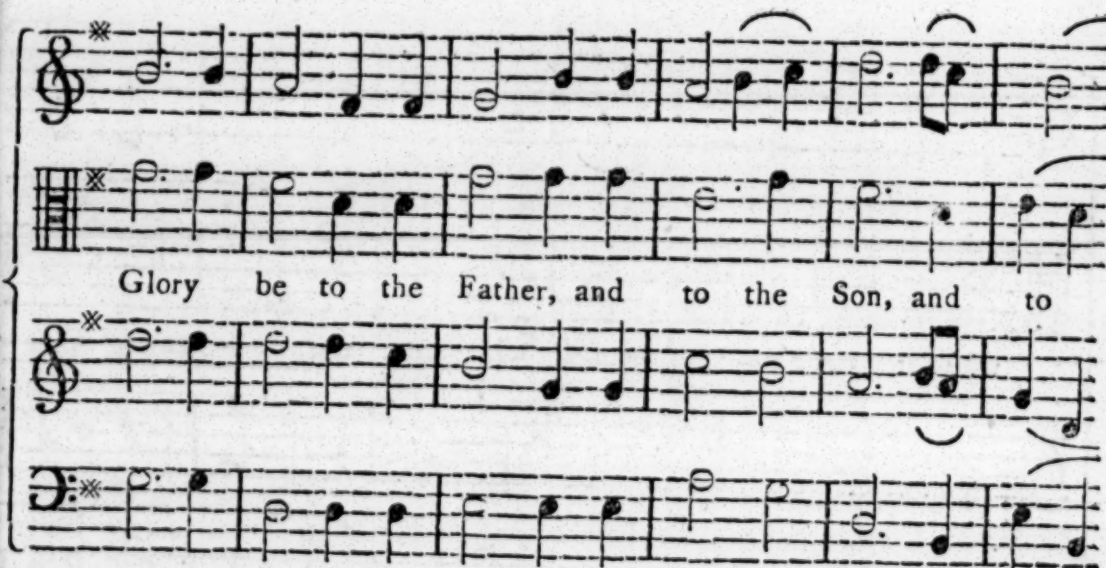
that shall it is

he for

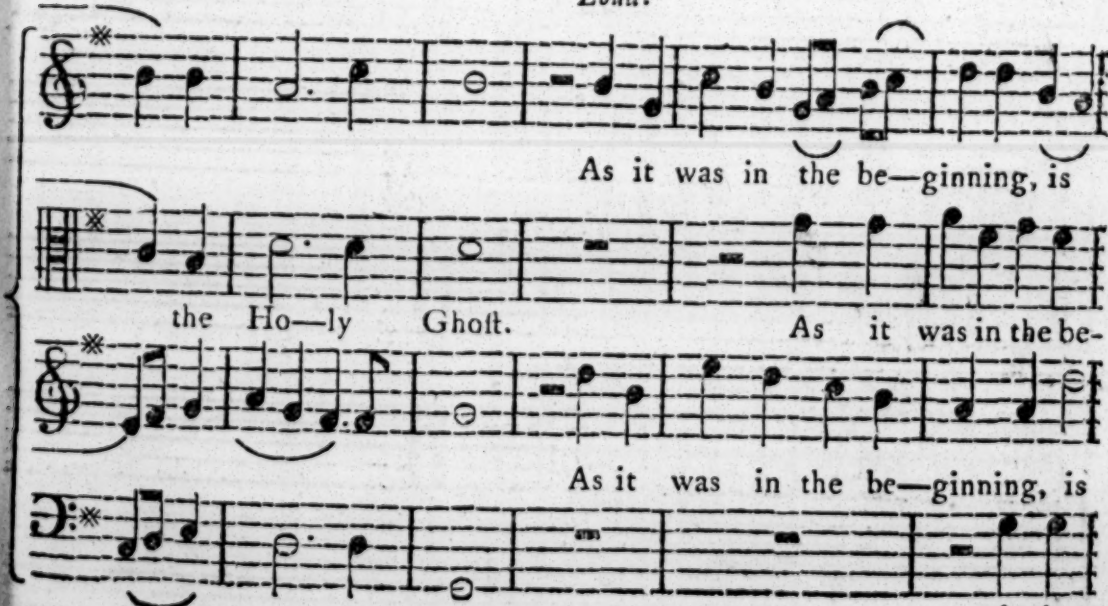
Continued.



he, &c.
for it is he that shall tread down our e-ne-mies.
he
it is he, &c.



Glory be to the Father, and to the Son, and to

Loud.

As it was in the be-ginning, is
the Ho-ly Ghost. As it was in the be-ginning, is

C

As it
Continued,

Soft.

now, is now, and e—ver shall be,
ginning, is now, is now and e—ver shall be, world
now, is now, and e—ver shall be,
was in the be—gin—ning, is now, and e—ver shall be,

without end, a—men, world with—out end, a—men, a—

men, a—men.
men.
men.

An ANTHEM. Ifaiah, Chap. i. Ver. 2. A 4 Voice.

Hear, O heavens, and give ear, O earth,

for the Lord hath spo-ken, I have nour-ish'd and

I have nour-ish'd and brought up chil-dren,
brought up chil-dren, have nourish'd and Continued.

I have nourish'd and brought up chil-dren, &c.
 brought up chil-dren, and brought up chil-dren, and
 have nourish'd and brought up chil-dren, and
 brought up

they have rebell'd a-against me. Ah sinful

chil-dren that are corrupters
 na-tion,
 A seed of ev-il do-ers

Continued,

they have for—fa—ken the Lord, they

Chorus.

:S:

have provoked the ho—ly one of If—r'el un—to an-ger,

Ah

:S:

sinful na—tion, ah sin—ful na—tion, a peo—ple la—den

Continued.

with i-ni-qui-ty,
they judge not the fa-ther-lefs,
nei-ther

:S:

doth the cause of the wi-dow come un—to them

Chorus.

:S:

Ah

:S:

sin ful nation, ah sin-ful na-tion. Wash ye

Continued.

make you clean, put away the e-vil of your doings

from be-fore mine eyes, cease to do e-vil,

Judge the
seek judg-ment
learn to do well, re-lieve th'op-pressed,

:S: Chorus.

fa-therless, plead for the wi-dow, and plead

for the wi-dow.

Come now let us

Continued.



now let us rea-son to-ge-ther, &c.
ge-ther, rea-son to-ge-ther, faith the Lord, though your
now let us rea-son to-ge-ther, &c.



sins they be as scar-let, they shall be as wooll;



though they be red like crim-son, like crim-son, like

crim-son, they shall be as white, as white,

crim-son they shall be as white,

crim-son, they shall be as white

crim-son, they shall be as white

yet they shall be as white as snow. A—

Hal-le-lu-jah, :||: Hal-le-lu-jah, :||:

men, a—men. Hal-le-lu-jah, :||:

Hal-le-lu-jah, :||: Hal-le-lu-jah, :||:

Hal-le-lu-jah, :||: Hal-le-lu-jah, :||:



is a good thing to sing praifes un-to our God,
thing, good thing, &c.



yea a joy-ful, a joy-ful and
yea a joy-ful, a joy-ful, a
yea a joy-ful, a joy-ful, a
yea a joy-ful, a joy-ful, a



pleasant thing it is and pleasant
joy-ful and pleasant thing it is,
y-ful and pleasant thing it is,
and pleasant Continued.

Continued.

21

Pfalm 46, ver. 9.

thing it is, it is to be thankful. He
and pleasant thing it is to be thankful.
and pleasant thing it is to be thank-ful.
thing it is, it is to to be thank-ful.

mak-eth wars to cease in all the world,
He maketh

wars to cease in all the world, he brea

Continued.

—keth the bow,
he brea—keth the bow and knappeth the

he brea—keth the bow and knappeth

the spear in fun-der, and burneth, and burneth, and burneth,

Continued.

the cha-ri-ots in the fire.

Chorus, Psalm 147, Verse 5.

Great is our Lord, and great in his pow'r, yea,

and his wif-dom, and his wif-dom is in-fi-nite.

Continued.

Ver. 2 Voc.

He mak—eth peace in thy borders, he

He maketh peace in thy borders, he mak—eth

maketh peace, and fill—eth thee

peace in thy borders, and fill—eth thee, and

Not too fast.

fill—eth thee with the flour of wheat. Praise ye

fill—eth thee, &c.

Continued.

Continued.

25

praise the Lord, O Je—ru—sa—lem,

Lord, O Je—ru—sa—lem,

praise thy God, O Si—on, praise the Lord. O Je—

praise thy God, O Si—on, praise the Lord, O Je—

ru—sa—lem, praise the Lor—

praise thy God, O Si—on,

ru—sa—lem, praise the

E

Continued.

—d, O Je—ru—salem,

praise thy God, O Si—on. *Tenor.*

Lord, O Je—ru—salem. He

Solus.

maketh peace, maketh peace in thy bor—ders and fil—leth

thee, fil—leth thee, and fil—leth thee with the flour

praise the Lo—

tr. Praise the Lord, O Je—ru-salem,

of wheat. praise the

—rd, O Je—ru-salem, &c. praise the Lo—

Lord, O Je—ru-salem, praise thy God, O Si—on, praise the

—rd, O Je—ru-salem, &c. praise the Lo—

praise thy God, O Si—on,

Lord, O Je—ru-salem, &c. praise the

E 2 Continued.

Treble.

rd, O Je—ru—sa—lem, &c. He

praise thy God, O Si—on,

Lord, O Je—ru—sa—lem,

Solus.

maketh peace, maketh peace in thy bor—ders, and

fil—leth thee with the flour of wheat

End with the first strain and chorus, and the amens and hallelujahs, or with the chorus, Great is our Lord, &c. and the amens and hallelujahs as follows.

Continued.

:S:

:S:

:S:

:S:

:S:

:S:

:S:

:S:

Great is our Lord, and great is his pow'r,

yea

and his wis-dom, and his wis-dom is in-fi-nite.

A—men. Hal-le-lu-jah. A—men. Hal-le—

A—men, a

A—men. Hal-le-lu-jah. A—men. Hal-le—

A—men. Hal-le-lu-jah. A—

Continued.

lu-jah. A—men, a—men. Hal-le—lu-jah, hal-le—
 —men. Halle—lu-jah. A—men, a—
 —lu-jah. A—men, a—men. Hal-le—lu-jah. A—
 —men. Halle—lu-jah. A—

—lu-jah, hal-le—lu-jah. A—men, a—men.
 —men. Hal-le—lu-jah. A—men, a—men, a—men.
 —men. Hal-le—lu-jah. A—men, a—men.
 —men. Hal-le—lu-jah. A—men, a—men.

Hal-le—lu-jah, :: :: ::
 Hal-le—lu-jah, :: :: ::
 Hal-le—lu-jah, :: :: ::

Continued.

First system of music, consisting of four staves. The first two staves are grouped by a brace on the left. The first staff is in treble clef, and the second is in bass clef. Both have a key signature of one sharp (F#). The third and fourth staves are also in treble and bass clefs respectively, with the same key signature. The music consists of eighth and sixteenth notes, with repeat signs (double bar lines with dots) appearing after the first, second, and third measures of the first two staves.

Slow.

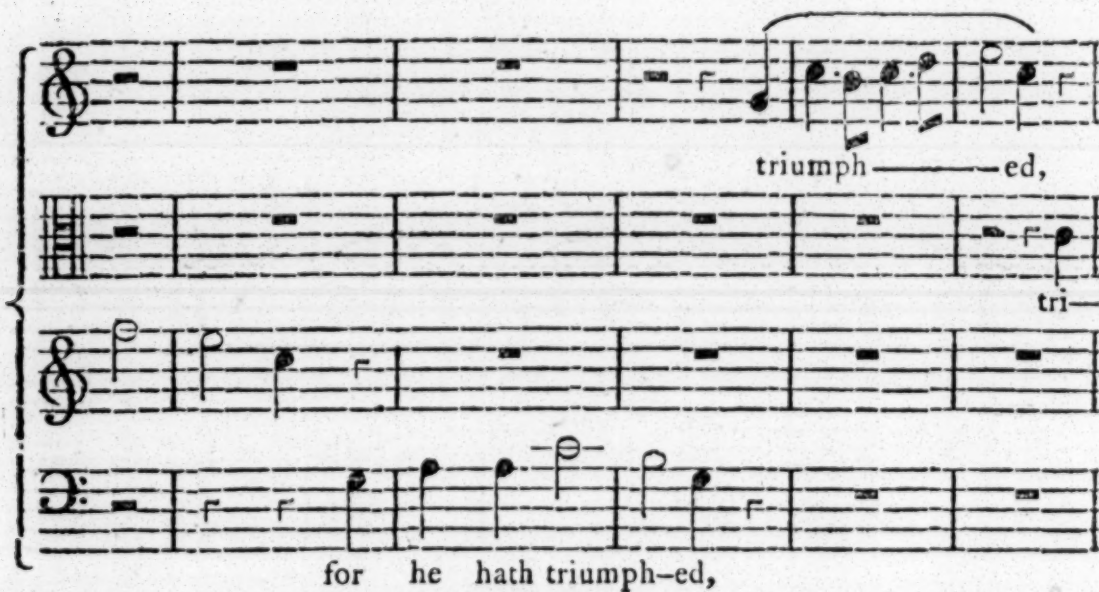
Second system of music, consisting of four staves. The first two staves are grouped by a brace on the left. The first staff is in treble clef, and the second is in bass clef. Both have a key signature of one sharp (F#). The third and fourth staves are also in treble and bass clefs respectively, with the same key signature. The music consists of eighth and sixteenth notes, with repeat signs (double bar lines with dots) appearing after the first, second, and third measures of the first two staves.

An ANTHEM. Exodus xv. A 4 Voice.

For a Thanksgiving for a Victory ; or at any other Time.



I will sing, will sing un-to the Lord,
I will sing, &c.
I will sing, will sing un-to the Lord; for he hath
I will sing, &c.



triumph—ed,
tri—
for he hath triumph—ed,



for he hath triumph'd, tri—umph'd,
umph—ed, for he hath triumph'd, :: for
for he hath triumph'd, triumph'd,
for he hath triumph'd, for he hath tri-
Continued.

triumph'd, triumph'd, for he hath triumph'd, glorious, &c.
 he hath triumphed glo-ri-ous triumph'd, triumphed glorious triumph, &c.

ly, &c.
 ly, the horse and his ri-der hath he throw
 ly, &c.

n in-to the sea. The Lord is my strength, is my

strength and song, and he is be-come, is be-come my

sal-va-tion, he is my God, my father's God, he is my

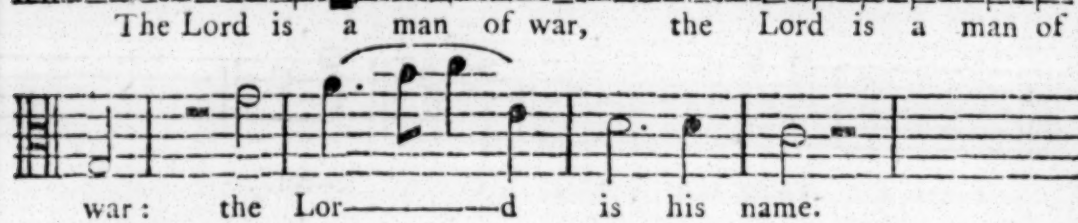
God my father's God, and I will ex-alt him, and I

will exa- lt him,
alt him, ex- lt him,
a- lt him,

Continued.

Verse Medius.


The Lord is a man of war, the Lord is a man of



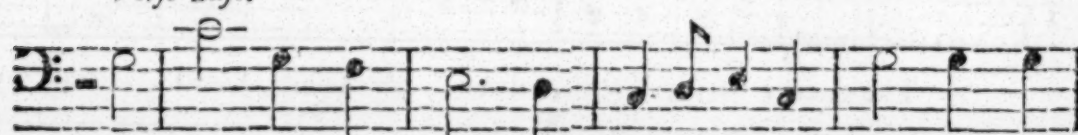
war: the Lor—d is his name.

Verse Cantus.

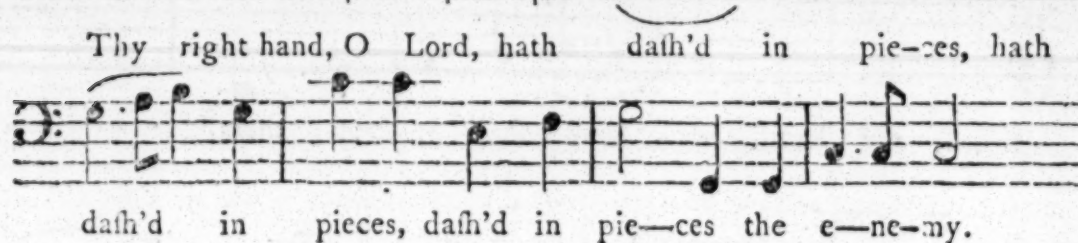

Thy right hand, O Lord, is be—come glo—" data-bbox="76 273 804 325"/>



glo—rious, glo—rious in pow'r.

Verse Bass.


Thy right hand, O Lord, hath dash'd in pie—ces, hath

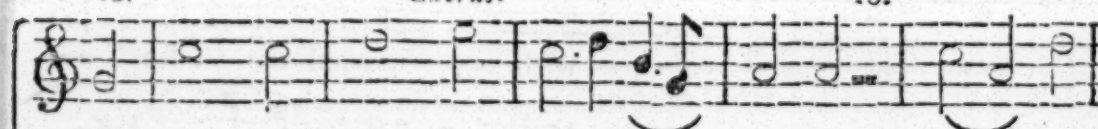


dash'd in pieces, dash'd in pie—ces the e—ne—my.

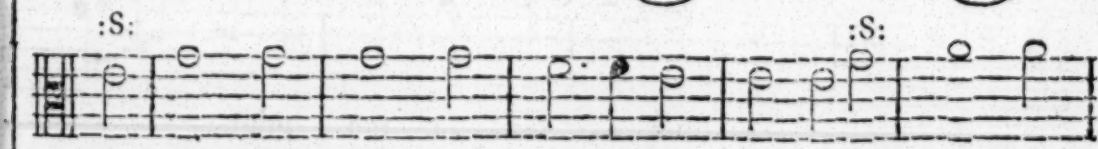
:S:

Chorus.

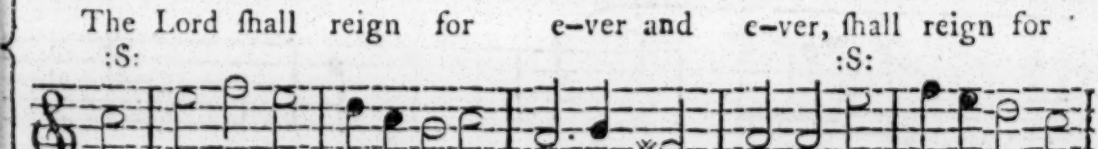
:S:



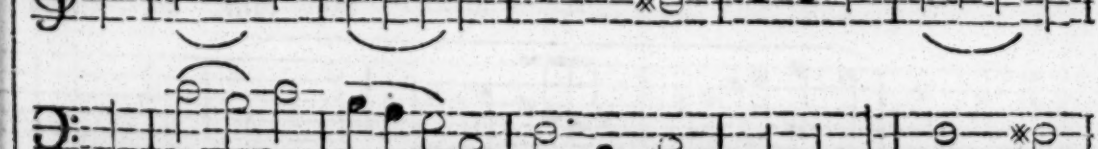
The Lord shall reign for e—ver and e—ver, shall reign for



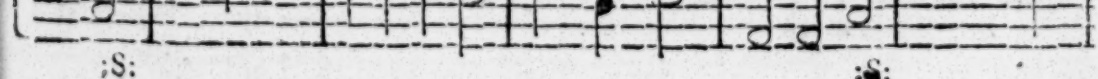
:S: The Lord shall reign for e—ver and e—ver, shall reign for :S:



:S: The Lord shall reign for e—ver and e—ver, shall reign for :S:



:S: The Lord shall reign for e—ver and e—ver, shall reign for :S:



:S: The Lord shall reign for e—ver and e—ver, shall reign for :S:

Three staves of music for Soprano, Alto, and Bass voices. The lyrics are: e-ver, for e-ver and e-ver, e-ver, e-ver. The music features a simple melody with three measures of rests indicated by the numbers 1, 2, and 3 above the staves.

Verse Tenor,

Two staves of music for Tenor voice. The lyrics are: The enemy said, I will draw my sword, I will draw my sword, my hand, my hand shall de-stroy them. The music is in a simple, homophonic style.

Verse Bass.

Four staves of music for Bass voice. The lyrics are: Thou didst blow with thy wind the sea cover'd them: they sunk as lead in the mighty waters, they sunk as lead in the mighty waters. The music is in a simple, homophonic style.

Sing the Chorus again, I will sing unto the Lord, &c.

Continued,

Verse Medius.

Who is like un—to thee, O Lord, a—
mongit the gods?

Verse Cantus.

Who is like thee, who is like thee, O Lord,

Verse Tenor.

glorious in ho—li—ness.

Verse Bass.

fear-ful in prai—ses, do—ing won—ders? do—ing
wonders, doing wonders, doing won—ders.

Chorus.

The Lord shall reign for ev—er and ev—er, shall

Continued.

reign for ever, for e-ver and e-ver, e-ver, e-ver.

A-men, a-men, a-men.

men. a-men, a-men. a-men. men.

Continued.

An ANTHEM. Psalm 29. A 4 Voice.

Tenor solus.

Bring un—to the Lord, O ye migh—ty, bring
young rams, bring young rams un—to the Lord.

Chorus.

Ascribe un—to the Lord, ascribe un—to the Lord,

wor—ship and strength. Give the Lord the hon—our

Continued.

due un—to his name, worship the Lord with ho—

ly worship, wor-ship the Lord with ho—ly

worship.

Verse Bafs.

It is the Lord that command—eth the wa—ters

Continued.

Continued.

41

it is the Lord that com—mand—eth the waters, it is the

glo—rious God that mak—eth the thun—der,
Sing the chorus again, Ascribe unto the Lord, &c.

Verse Counter.

It is the Lord that rul—eth the sea, the voice of the

Lord is migh—ty in o—pe—ra—tion, the voice of the Lord

is a glo—ri—ous voice, the voice of the Lord is a

glorious voice.

Sing the Chorus again, Ascribe unto the Lord, &c.

Verse Bass.

The voice of the Lord, the voice of the

Lord di—vi—deth, di—vi—

deth the fla—mes of fire.

Verse Counter.

The voice of the Lord sha—

keth the wil—der—ness.

G

Continued.

Vers. Bass.

yea, the Lord sha ————— keth the wilder-ness
of Ca—des.

Chorus.

doth ev'ry man speak, doth ev'ry man
in his tem-ple, doth ev'ry man speak
doth e-v'ry man
doth

speak, doth ev'ry man, ev'ry man speak of his hon—our,
—k, doth ev'ry man speak of his ho—nour,
speak, -doth ev'ry man, ev'ry man speak of his hon—our,
ev'ry man speak, doth ev'ry man speak of his hon—our,

Continued.

doth speak of his hon-our, doth speak, &c.

speak, doth e-v'ry man speak of his honour.

Verse Counter and Bass.

The Lord he sitteth, the Lord he sitteth above the
The Lord he sitteth, he sitteth a—
water, water — flood, and the Lord re—
bove the water—flood, and the Lord re—main—eth, re—

G 2 Continued

main-eth, re-main-eth a King, a Ki—
King, the Lord re-main-eth a, &c.

—ng for e-ver.
1 2
1 2

Chorus.

The Lord shall give strength, the Lord shall give

strength, give strength un—to his peo-ple, the Lord
:S: :S: :S: :S:

Continued.

the

shall give his peo—ple the blef—sing of peace, the

the

the

blef—sing, the blef—sing of peace, the

Lord shall give his peo—ple the blef—sing of

blef—sing of peace, the Lord shall give his

blef—sing, the blef—sing, the blef—sing of

bleffing, the Lord shall give his

peace, the blef—sing, the blef—sing, the

peo—ple the blef—sing of peace, the

peace, the Lord shall give his peo—ple the

Continued.

1 2

peo-ple the blessing

Lord shall give his peo-ple the blessing of peace.

1 2

A ——— men. Halle—lu-jah. A ——— men. Halle—

A ——— men, a ———

A ——— men. Hal-le—lu-jah. A ——— men. Halle—

A ——— men. Hal-le—lu-jah. A ———

lu-jah. A ——— men, a ——— men. Hal-le—lu-jah. Hal-le—

men. Halle—lujah. A ——— men, a ———

lu-jah. A ——— men, a ——— men. Halle—lu-jah,

men, Hal-le—lu-jah. A ———

lu—jah, hal—le—lu—jah. A—men, a—men,
men. Hal—le—lu—jah. A—men, a—men, a—men,
men. Hal—le—lu—jah. A—men, a—men.
men. Hal—le—lu—jah. A—men, a—men.

Quick. :||: :||:
Hal—le—lu—jah. :||:

:||: :||: :||: :||:

Slow.

Hal-le-lu-jah.

Hal-le-lu-jah.

An ANTHEM. Psalm 139. A 3 Voice.

O Lord, thou hast searched me out, and

known me, thou knowest my down-fitting and

Continued.

mine up-ris-ing, thou un-der-stand-est my thoughts long be-

fore, thou un-der-stand-est my thoughts long be-fore.

Chorus.

How dear are thy counsels un-to me, O God, how

dear are thy counsels un-to me, O God, how dear, how

dear are thy coun-fels, how dear are thy coun-fels un—

to me, O God. Thou art a-bout my path and a—

bout my bed and spi-est out all my ways, and

spi-est out all, and spi-est out all, all, all,

all, a ——— ll my ways. Whither shall I

go, whi-ther shall I go then from
whither shall I go, whither shall I go then

thy Spi-rit, or whi-ther shall I go then from thy
from thy Spi-rit, &c.

presence, if I climb up in—to heav'n, thou art

if I go down to hell, thou art there al—so:
there ; if I
if I go down to hell, thou art there al—so ;

take the wings, the wings of the morning and re—

main in the ut—ter—most parts of the sea, ev'n

there — al—so shall thy hand lead me and thy

Continued.

right hand shall hold me

if I say, perad—ven—ture the

dark—ness shall cover me, then shall my night be

:S:

yea, the darkness is no

turn—ed to day, yea, the darkness is no

:S:

darkness with thee, but the night is as clear as the
darkness, &c.

Continued.

day the darknefs and light, the dark-nefs and light

to thee are both a—like.

Conclude with the chorus, How dear are thy counfels, &c.

Pſalm 16, Verſe 5. New Verſion. A 3 Voice.

My lot is fall'n in that bleſs'd land, where

My lot is fall'n in that bleſs'd

Continued

God is truly known; he fills my cup
Land, where God

with a lib—'ral hand; 'tis he sup—ports my throne.

In nature's most de—light—ful scenes my hap—py

happy portion lies, the place of my ap—pointed reign all

o-ther, o-ther lands out-vies. Therefore my

foul shall blefs the Lord, whose pre-cepts

whose pre-cepts give me

give me light, and pri-vate coun-

give me light, and private coun-sel fill af-ford

fel fill af-ford in for-row's dif-mal night,

in forrow's dif-mal, dif-mal, dif-mal night,

in for-rows dif-mal, dif-mal, dif-mal night

dif-mal, dif-mal, dif-mal night

Continued

I strive each ac-tion to approve to his all—

fee-ing eye, no dan-ger shall my hopes remove,

no dan-ger shall my hopes re-move, be—

dan-ger shall my hopes, my hopes re—move,

cause he still is nigh.

Beat one down and one up twice in every bar the two following verses.

Therefore my heart all grief de-fies my glo—

ry does rejoyce, my flesh shall rest in hope to

glo—ry
rise, wak'd by his pow'rful, pow'—

pow'r-ful voice, wak'd by his

—ful voice, my flesh shall rest in hope to

pow'r'ful, pow'rful voice,

in

rise, wak'd by his pow'r-ful voice,
 wak'd by his pow'rful
 hope to rise, wak'd by his pow'rful, pow'rful

my flesh shall rest in hope to rise, wak'd by his
 voice, in hope to rise

pow'r-ful, pow'—ful
 voice,
 wak'd by his pow'rful, pow'rful voice, wak'd by his

voice, my flesh shall rest in
 wak'd by his pow'rful voice, shall rest, &c.
 pow'rful, pow'rful voice, my flesh shall rest, &c.

hope to rise, wak'd by his pow'rful, pow'—

voi—

pow'r—ful voice,

—r—ful voice, wak'd by his

ce, his pow'rful voice, pow'—r—ful

wak'd by his pow'rful, pow'—r—ful

pow'r—ful voice. Thou, Lord, when I re-sign my breath, my

pow'rful voice.

pow'rful voice.

soul from hell shall free, nor let thy Ho—ly One in

death the least cor-rup-tion see, nor let thy Ho-ly

One in death the least cor-rup-tion see, nor

let thy Ho-ly One in death the least cor-rup-tion

see, the least cor-rup-tion see.

Beat one down and one up in each bar.

Thou shalt the paths of life dis—play, thou

shalt the paths of life dis—play, that to thy pre—

sence lead, thou shalt the paths of life—— dis—

Brief.

play, that to thy pre—sence lead; where plea—sures

Continued.

dwell with-out al-lay, and joys that ne-ver

ne-ver, ne-ver, ne-ver fade, joys that ne-ver,
fade, and joys that ne-ver, &c.

ne-ver, ne-ver fade, that ne-ver, ne-ver,
that ne-ver, &c.

ne-ver, ne-ver fade.

Continued.

that never, never, never, never, never fade,

An ANTHEM. Psalm 133. A 4 Voice.

By Mr. Henry Brown.

Tenor solus.

Behold, how good and joy—ful a thing it is

Bass solus.

Behold, how good and joy—ful a thing it is

Treble solus.

Brethren to dwell to—ge—ther in u—ni—ty, in u—ni—ty,

Counter solus.

Breth—ren to dwell to—ge—ther

Chorus.

:S:

in u—ni—ty, in u—ni—ty, breth—ren to dwell to—ge—ther in

:S:

:S:

in u—ni—ty, in u—ni—ty, breth—ren to dwell to—ge—ther in

:S:

Continued.

u—ni—ty in u—ni—ty. It is like the

Is is like the precious

It is like the pre-cious oint—ment up—
pre-cious oint—ment up—on the head,
oint—ment up—on the head, that
It is

on the head, that ran down un—to the beard
that
ran down un—to the beard.
like the precious oint—ment up—on the head that

ran down un—to the beard: ev-en un-to Aaron's

ran down, &c.

:S:

and went down to the skirts of his cloth—

beard, and went down to the skirts

and went down

ing

of his cloth—ing

to the skirts of his cloth—ing, cloth—ing,

and went down, and went down to the skirts of his

Continued.

Chorus.

Chorus.

of his cloth—ing Like as the
clothing,
clothing,

This system contains four staves of music. The first staff is a vocal line with a treble clef. The second staff is an instrumental line with a bass clef. The third staff is a vocal line with a treble clef and a key signature change to one sharp (F#). The fourth staff is an instrumental line with a bass clef. The lyrics are written below the staves, with some words spanning across staves.

dew of Hermon, like as the dew of Hermon, of

This system contains four staves of music. The first staff is a vocal line with a treble clef. The second staff is an instrumental line with a bass clef. The third staff is a vocal line with a treble clef. The fourth staff is an instrumental line with a bass clef. The lyrics are written below the staves.

Hermon, which fell up—on the hill of Si—on, for

This system contains four staves of music. The first staff is a vocal line with a treble clef. The second staff is an instrumental line with a bass clef. The third staff is a vocal line with a treble clef. The fourth staff is an instrumental line with a bass clef. The lyrics are written below the staves.

there the Lord pro-mis-ed his blef-sing, his blef-sing, his

bleffing and life for e—ver—more, and life for e—ver—

more, and life for e-ver-

and life for e-ver more,

and life for e-ver mo—re,

Continued

life for e-ver-more, and li-fe for
mo-re

and li-fe for

e-ver more,
for there the Lord pro-mis-ed his
e-ver-more.

blessing, his blessing, his blessing and life for e-ver,

Continued.

and li—fe for e—ver—more.

more,

and li—fe for e—ver—more.

An ANTHEM. Psalm 100. A 4 Voice.

By Mr. H. Brown.

O be joy—ful in the

O be joy—ful in the Lord all ye lands:

Continued.

O be joy-ful in the Lord all ye lands,
 Lord all ye lands, be joy-ful in the Lord all ye
 O be joy-ful in the Lord all ye lands,

:S:

Lord all ye lands: *Chorus.*
 all, all ye lands; serve the Lord with glad-
 lands, all, all ye lands:
 all, all ye lands:

:S:

:S:

ness, serve the Lord with glad-ness, and come be-

Continued.

Be ye sure
fore his pre—sence with a song.

that the Lord he is God; it is he that hath made us,
it is he that hath made us,

and not we our—selves,
and the
we are his peo—ple,

sheep of his pas-ture, and the sheep of his pas-ture,

O go your

O go your way in—to his gates with

O go your way in—

way in—to his gates with thankf—giv—

O go your way in—to his gates,

thanksgiving,

to his gates with thankf—giving,

ing, with thanksgiv—ing, and in—to his courts with praise,

be thankful un—to him, be thankful un—to him,
be thankful un—to him, un—to
be thankful un—to him, un—
be thankful un—

and speak good of his name,
him, &c. and speak
to him, and speak good of his name,
to him,

:S:

good of his name, speak good, speak good, speak

:S:

1 2 *Brist.*

good of his name. For the Lord is gracious, his

1 2

mer-cy is e-ver-last-ing, and his truth en-du

L 2

Continued.

reth from ge-ne-ra-tion to ge-ne-ra-tion.

Glo-ry be to the Father, and to the Son, and

to the Ho-ly Ghost.

As it was in the be-

Continued.

ginning, is

As it was in the be—
was in the be—ginning, is now, and
now, and e—ver shall be,

ginning, is now, and e—ver shall be, world without
e—ver, e—ver,

Continued.

end, a — men, a — men,
world without end, a — men, a —
world without end, a — men,
world without end, &c.

a — men, &c.
men, a — men, a —
amen, world without end, a — men,
end, a — men,

—men.

An ANTHEM. Psalm 127. A 3 Voice.

Their labour is but
 Ex-cept the Lord build the house, their

loft that build it.
 labour is but loft that build it.
 Ex-cept the

the watchman
 the watchman wak-eth, in
 Lord keep the ci—ty,

waketh in vain, the watchman
 vain, the watch-man wak-eth in
 the watchman wak-eth in vain,

Continued.

wak-eth in vain, in vain,
vain, the watchman wak-eth in
the watchman wak-eth in vain, in

Verse.

the watchman wak-eth in vain. It is but
vain, in vain, in vain.
vain, in vain, in vain.

loft la-bour, that ye haste to rise up
It is but loft la-bour,

ear-ly and so late take rest, it is but loft
it is but loft la-bour

Continued.

la-bour,

that you haile to rife up early, and so late take

and eat the bread of

rest, and, &c.

and eat the bread of care-ful-ness,

care-ful-ness, fo he giv-eth his be-lov-ed

fo he

for fo he giv-eth his be-lov-ed fl-

eep he giv-eth his be-

giveth his be-lov-ed fl- eep,

eep he giv-eth his be-lov-ed fl-

lov-ed fl-eeep, his be-lov-ed sleep.
 he giv-eth his be-lov-ed sleep, his be-lov-ed sleep.
 eep, he giv-eth his be-lov-ed sleep.

Lo, chil-dren and the fruit of the womb are an

an
 an he-ri-tage and
 he-ri-tage and gift that com-eth of the Lord,

he-ri-tage and gift, an he-ri-tage and gift, an
 gift, an he-ri-tage and gift, an he-ri-tage and
 an he-ri-tage and gift, an

he-ri-tage and gift that com-eth of the Lord, like as
gift, and gift that, &c.
he-ri-tage and gift that, &c.

arrows in the hand of the gi-ant, fo, fo, fo are young
fo, fo, &c.
fo, fo, &c.

chil-dren
like as arrows in the hand of the gi-ant

fo, fo, fo are young chil-dren
hap-py is the

hap-py is the
man that hath his qui-ver full of them,

man that hath his qui-ver full of them,

he shall not be a-
hap-py is the man,
shamed to speak with his e-nemies; hap-

py is the man that hath his qui-ver full of them,
that hath his qui-ver full of them,

py is the man that hath his qui-ver full of them,
Continued.

Chorus.

He shall not be a—

He shall not be a—

He shall not be a—sham-ed to speak with his

He shall not be a—sham-ed to speak with his

He shall not be a—sham-ed to speak with his e—ne-mies,

shamed to speak with his e—ne—mies,

shamed to, &c.

ene—mi—es, he shall not be a—

ene—mi—es, he shall not be a—

he shall not be a—sham—ed to

Continued.

he shall not be a—sham—ed to speak with his

he shall not be a, &c.

sham—ed to speak with his e-nemies, he shall not be a—

sham—ed to speak with his

speak with his e—ne-mies, his e—ne—mies,

e--nemies he shall not be a—sham—ed to speak with his

sham—ed to speak with his e—ne—mies, his

his e—ne—mies, to speak with his

Continued.

First system of music, consisting of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is a piano accompaniment. The lyrics are: e-ne-mies in the gate, to speak with his e-ne-mies.

Second system of music, consisting of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is a piano accompaniment. The lyrics are: in the gate.

An ANTHEM; taken out of the Communion Service.
A 3 Voice.

Glory be to God on
 Glory be to God on high,
 and in earth peace,
 high, and in earth peace,
 good will towards men,
 and in earth peace, good will towards
 good will to—wards men, to God on high,
 and in earth peace, Glo-ry be to God on high,
 men,
 and in earth peace, good will towards men, we praise thee
 we

Continued.

blefs thee, we praise thee, we blefs thee, we

we wor-ship thee, we praise thee, we blefs thee, we

wor—ship thee, we glo—ri—fy thee, we give thanks to thee,

Chorus.

for thy great glo—ry. O Lord God heavenly

Slow.

King, God the Father Al-migh—ty.

O Lord, the

O Lord, the only be-got-ten

O Lord, the only begotten Son, Je—su

on-ly begotten Son, Je—su Christ,

Son, Je—su Christ, O Lord God, Lamb of God, Son of the Father,

Christ,

*Counter solus.**Counter and Bass.*

that tak-est a-way the sins of the world, have

Continued.

Chorus.

mercy up-on us, have mer-cy up-on us.

Bass solus.

thou that tak-est a-way the sins of the world,

have mer-cy up-on us, have mercy up-on us,

Tenor solus.

thou that tak-est a-way the sins of the world, re-

ceive our pray-ers

Chorus.

Counter-Tenor and Bass.

re—ceive our pray—ers, re—ceive our pray—ers,

Bass solus.

thou that sitt'st at the right hand of God, the

Counter and Bass.

have mer-cy up—on us,
Fa—ther

Chorus.

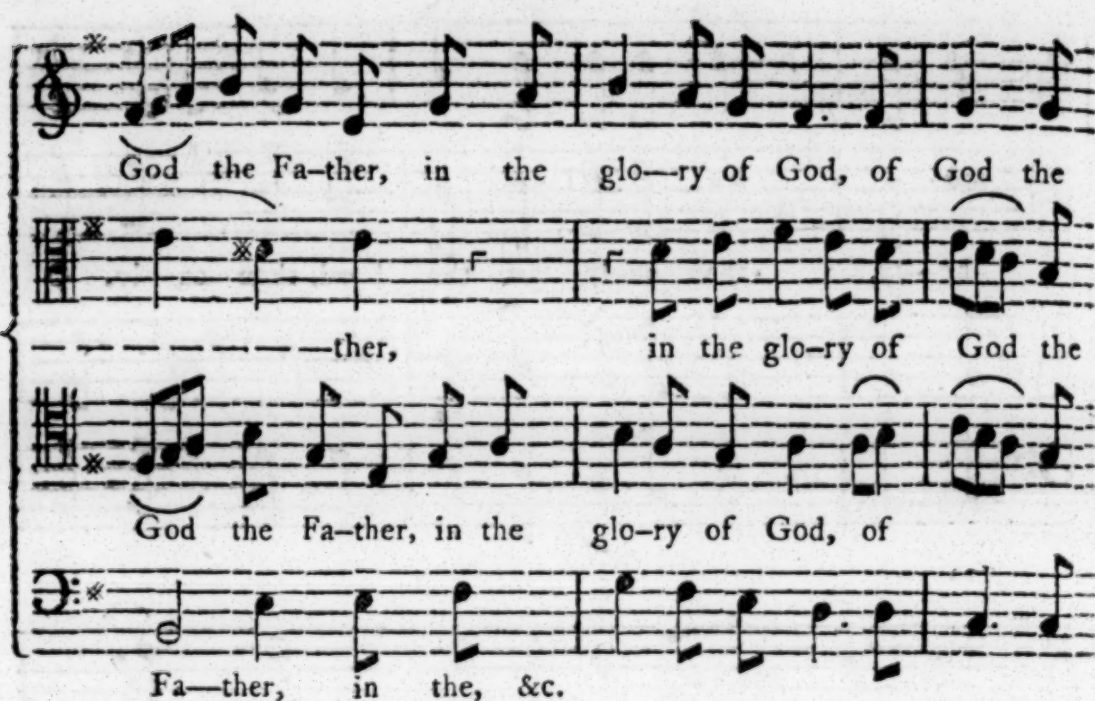
have mercy up—on us. For thou on—ly art

Continued.

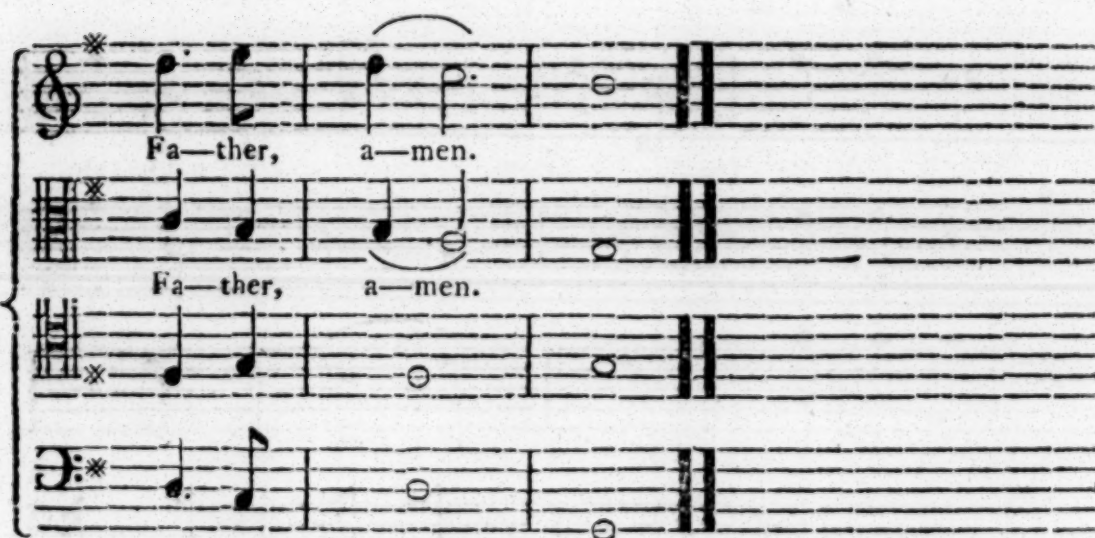
ho-ly, thou on-ly art the Lord, thou on-ly, O

Christ, with the Ho-ly Ghost, art most high,

high, ::: glo-ry, the glo-ry of
art most high, in the glo-ry of God the Fa—
art most high, in the glo-ry of
high, art most high in the glo-ry of God, the
Continued.

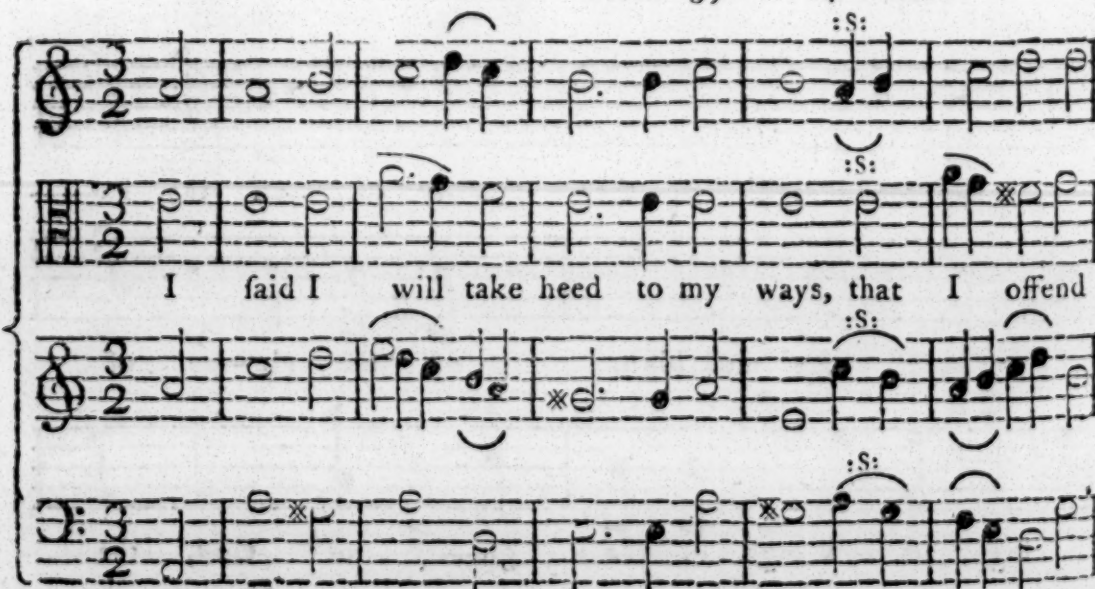


God the Fa-ther, in the glo-ry of God, of God the
 ther, in the glo-ry of God the
 God the Fa-ther, in the glo-ry of God, of
 Fa-ther, in the, &c.



Fa-ther, a-men.
 Fa-ther, a-men.
 Fa-ther, a-men.
 Fa-ther, a-men.

An A N T H E M. Psalm 39. A 4 Voice.



I said I will take heed to my ways, that I offend

Continued.

not, that I offend not, offend not in my tongue.

The image shows a musical score for the hymn "I Will Keep My Mouth". It consists of four staves. The first staff is a vocal line in treble clef, with lyrics "I will keep my mouth,". The second staff is a piano accompaniment in treble clef, with lyrics "I will keep my mouth, I will keep my". The third staff is a vocal line in treble clef, with lyrics "I will keep my mouth,". The fourth staff is a piano accompaniment in bass clef, with lyrics "I will keep my mouth, keep my mouth, I will keep my". The music is in 4/4 time and features a simple melody with a piano accompaniment.

I will keep my mouth,

mouth as it were with a bridle,

I will keep my mouth, &c.

mouth,

Continued.

while the un-god-ly, while the un-god-ly is in my

fight
I held my tongue,
and spake no-thing,

I kept si-lence,
yea ev-en from good words, but

Continued.

it was pain and grief un—to me, my heart was hot with

in me, and while I was thus mus—ing, the fire kindled,

Treble solus.

:S:

Lord, let me

:S:

and at last I spake with my tongue.

:S:

:S:

know my end, and the num—ber of my days;

that I

that I

that I may be cer—ti—

that I may be cer—ti—fied, that I

may be cer—ti—fied, that I may be cer—ti—

may be cer—ti—fied how long, how long, how long I

fied, be cer—ti—fied

may be cer—ti—fied

fied, be cer—ti—fied

have to live, live.

Tenor solus.

Be—hold, be—hold, be—

hold thou hast made my days as it were a span,

and mine age is ev'n as nothing in re—spect—of
long

:S: *Chorus.*

thee

:S:

and ve-ri-ly all men liv-ing, and ve-ri-ly all men

:S:

:S:

liv-ing is al-to-gether va-nity, is al-together va-ni-ty,

2

va-ni-ty:

2

2

Bass solus.

va-ni-ty: for man walketh in a vain shadow and dis-

Continued.

quiet—eth and dis—qui—et—eth him—self in vain, he

heap—eth up rich—es, and can—not tell who shall gather

:S:

Chorus.

And now, Lord, what is my hope tru-ly my

:S:

them

Continued.

hope is ev'n in thee.

Hear my pray'r, O

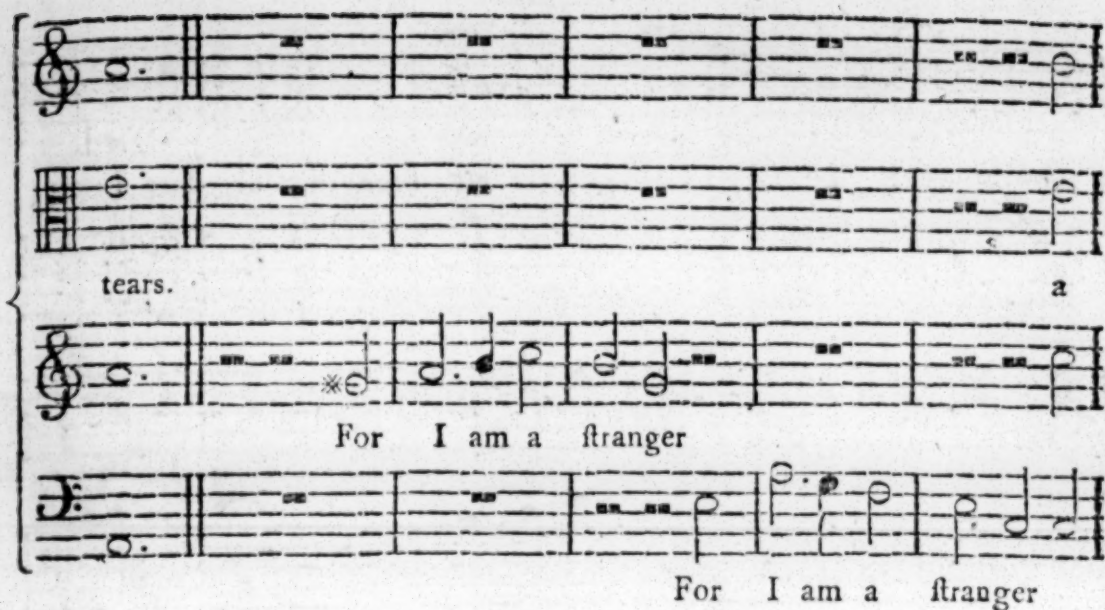
Hear my pray'r, O Lord,

Hear my pray'r, O Lord, and with thine pray'r.

Hear my pray'r, O Lord,

Lord

ears con—fi—der my calling; hold not thy peace at my



tears. a

For I am a stranger

For I am a stranger



stranger with thee and a fo-journ-er, as all my

:S: *Not too fast.*



O spare me a little, a lit-tle, little,

fathers were.

Continued.

while, that I may re—co-ver my strength, be—fore I go

Slow.

hence, be—fore I go hence and be no more seen, be—

fore I go hence and be no more seen.

Continued.

A FUNERAL HYMN. Job xix. Verse 25. A 4 Voice.

My life's a shade, my days a—pace to death de—

—cline, my Lord is life, he'll raise my dust,

a—gain, ev'n mine. Sweet truth, to me; I
to me;

P

to me;
Continued.

shall a—rise, and with these eyes my Sa—viour see.

I shall a—rise.

I shall a—rise.

My peaceful grave shall keep my bones till that sweet day,
 I wake from my long sleep, and leave my bed of clay,
 Sweet truth, &c.

My Lord his angels shall their golden trumpets found;
 At whose most welcome call my grave shall be unbound.
 Sweet truth, &c.

I said sometimes with tears, Ah me! I'm loth to die:
 Lord, silence thou those fears, my life's with thee on high.
 Sweet truth, &c.

What means my trembling heart, to be thus shy of death?
 My life and I sha'n't part, tho' I resign my breath.
 Sweet truth, &c.

Then welcome harmless grave; by thee to heav'n I'll go;
 My Lord, his death shall save me from the flames below.
 Sweet truth, &c.

PARKSTON TUNE. Psalm 1, new Version. A 4 Voice.

How blest is he who ne'er consents, by ill ad-

Nor
vice to walk ;
nor stands in Sin-ners ways,
nor stands in sin-ners

stands in sin-ners ways, nor fits
nor stands in sin-ners ways, nor fits
nor fits
ways, nor fits

Continued.



2

But makes the perfect law of God
 His business and delight ;
 Devoutly reads therein by day,
 And meditates by night.

3

Like some fair tree, which fed by streams,
 With timely fruit does bend,
 He still shall flourish, and success
 All his designs attend.

4

Ungodly men and their attempts
 No lasting root shall find ;
 Untimely blasted, and dispers'd
 Like chaff before the wind.

5

Their guilt shall strike the wicked dumb
 Before their Judge's face :
 No formal hypocrite shall then
 Amongst the saints have place.

6

For God approves the just man's ways;
 To happiness they tend:
 But sinners and the paths they tread
 Shall both in ruin end.

HAM-PRESTON TUNE. Psalm 5, new Version. A 4 Voice.

Lord, hear the voice of my com—plaint,

of my com—plaint,

plaint, of my com—plaint, ac—

voice of my com——plaint, com———plaint,

Lord, hear the voice of my com——plaint,

Continued.

cept, ac—cept my sec—ret pray'r;

To

To thee a—lone my

To thee a—lone, my King, my

To thee alone, my King, my God,

thee alone, my King, my God, my King, my

King, my God, to thee a—lone, my King, my

God will, &c.

will I for help re—pair.

God, will I, will I for help re—pair.

God will, &c.

3

Thou in the morn my voice shall hear ;
And with the dawning day
To thee devoutly I'll look up,
To thee devoutly pray.

4

For thou the wrongs that I sustain
Can'st never, Lord, approve ;
Who from thy sacred dwelling-place,
All evil dost remove.

6

The slander'ing tongue, O God of truth,
By thee shall be destroy'd,
Who hat'st alike the man in blood
And in deceit employ'd.

7

But when thy boundless grace shall me
To thy lov'd courts restore,
On thee I'll fix my longing eyes,
And humbly thee adore.

LONG-HAM TUNE. Psalm 9, new Version. A 4 Voice.

To ce-le-brate thy praise, O Lord, I will my

heart pre-pare ; to all the lift-'ning world thy

thy won- works, thy won-drous works thy won-drous works de-clare, thy won-drous works de-clare, thy won-

Continued

—drous works de—clare, thy won—drous, &c.

de—clare, thy won — — — drous works de—clare.

thy won—drous works, thy

—drous works de—clare, thy

N. B. If this tune is sung for a thanksgiving for a victory, sing the four first verses of the psalm.

2

The thought of them shall to my soul
Exalted pleasure bring;
Whilst to thy name, O thou Most High!
Triumphant praise I sing.

10

All those who have his goodness prov'd,
Will in his truth confide;
Whose mercy ne'er forsook the man
That on his help rely'd.

11

Sing praises therefore to the Lord;
From Sion, his abode,
Proclaim his deeds, till all the world
Confess no other Gad.

CREEKMOOR TUNE. Psalm 11, new Version. A 4 Voice.

Since I have

Since I have plac'd my trust in

Since I have plac'd my trust in God,

Since I have plac'd my trust in God,

plac'd my trust in God, &c. A re-fuge

God, my trust in God.

since I have plac'd, &c.

Why should I, like a

always nigh, a re-fuge al-ways nigh, why

Continued.

tim'rous bird, a tim-rous
 should I, like a tim'rous bird, a tim-rous
 why should I, like a tim'rous bird, a tim'rous
 why should I, like a tim'rous
 bird,
 bird, to dif-tant mountains fly. To dif-tant moun-
 bird,
 bird, &c.

tains fly.

2

Behold, the wicked bend their bow,
And ready fix their dart ;
Lurking in ambush to destroy
The man of upright heart.

3

When once the firm assurance fails
Which public faith imparts,
'Tis time for innocence to fly
From such deceitful arts.

4

The Lord has both a temple here,
And righteous throne above ;
Whence he surveys the sons of men,
And how their counsels move.

The righteous Lord will righteous deeds
With signal favour grace ;
And to the upright man disclose
The brightness of his face.

LONG-FLEET TUNE. Psalm 20, new Version. A 4 Voice.
For a public Fast in Time of War.

The musical score is written for four voices on four staves. The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are: "The Lord to thy re-quest at-tend, and hear thee". The notation includes various musical symbols such as treble and bass clefs, time signatures, and note values (half notes, quarter notes, eighth notes). There are also some special symbols like a cross (X) and a double bar line.

Continued.

in dif—tress. The name of Ja—cob's God defend,

the name of Ja—cob's God de—fend,
 name of Ja—cob's God de—fend,
 —cob's, Jacob's God de—fend, —cob's God de—fend.
 the name of Ja—cob's, &c.

and grant thy arms suc—cess, and grant thy arms suc—cess.

Continued,

2

To aid thee from on high repair,
And strength from Sion give ;
Remember all thy offerings there,
Thy sacrifice receive.

3

To compass thy own heart's desire
Thy counsels still direct ;
Make kindly all events conspire
To bring them to effect.

4

To thy salvation, Lord, for aid
We chearfully repair,
With banners in thy name display'd :
The Lord accept thy pray'r.

5

Our hopes are fix'd, that now the Lord
Our sovereign will defend.
From heav'n resiftless aid afford,
And to their pray'r attend.

6

Some trust in steeds for war design'd ;
On chariots some rely ;
Against them all we call to mind
The pow'r of God most high.

SANDWICH TUNE. Psalm 21, new Version. A 4 Voice.

The King, O Lord, with songs of praise, shall

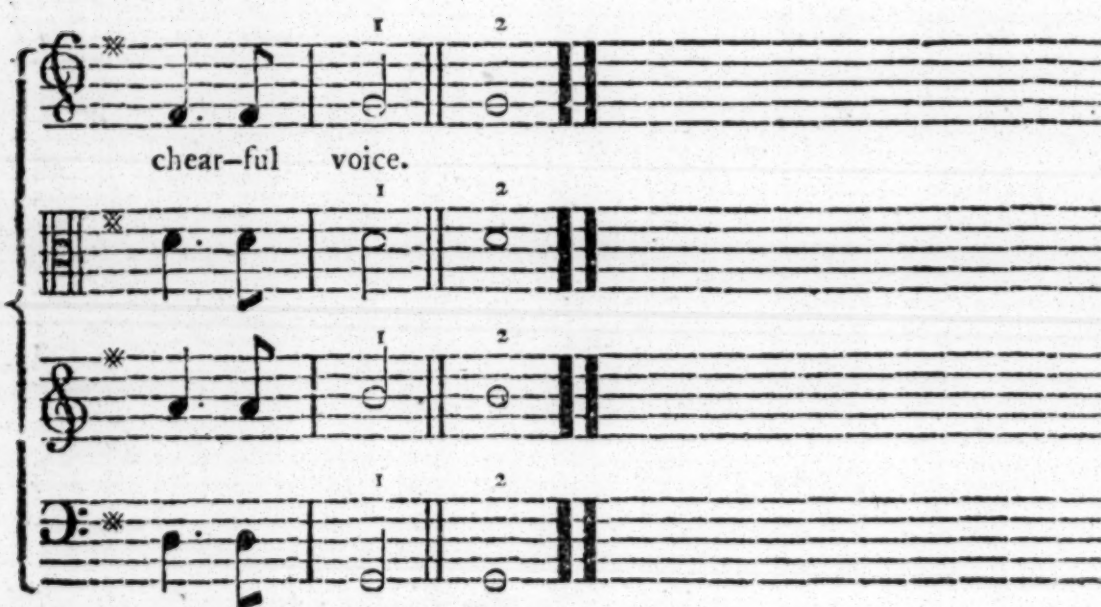
in thy strength re-joice; with thy sal-va-tion crown'd,

To heav'n his chear-ful voi—

Continued.



ce to heav'n, his chear-ful, heav'n, his
heav'n his chear-ful, &c.
voice to heav'n, his chear-ful, &c.
-ce to, &c.



chear-ful voice.

2

For thou whate'er his lips request
Not only dost impart,
But hast with thy acceptance blest
The wishes of his heart

3

Thy goodness and thy tender care
Have all his hopes out-gone ;
A crown of gold thou mad'st him wear,
And set'st it firmly on.

Continued,

4

He pray'd for life, and thou, O Lord,
 Didst to his pray'r attend,
 And graciously to him afford
 A life that ne'er shall end.

STUDLAND TUNE. Psalm 25, new Version. A 4 Voice.

1. To God, in whom I trust, I lift my heart and

2. O let me not, let me not be put to shame,

Voice. O let me not be put to shame.

O let me not

O

R

Continued.

O let me not be put to shame,
 &c. Nor
 let me not be put to shame, nor let my foes
 let me not, &c. nor let my foes re-joyce,
 nor let my foes re-joyce.
 let my foes re-joyce, my foes re-joyce.
 re-joyce, nor let my foes re-joyce.
 rejoice.

3

Those who on thee rely
 Let no disgrace attend :
 Be that the shameful lot of such
 As wilfully offend.

4 5

To me thy truth impart,
 And lead me in thy way :
 For thou art he that brings me help :
 On thee I wait all day.

6

Thy mercies and thy love,
 O Lord, recall to mind;
 And graciously continue still,
 As thou wert ever, kind.

7

Let all my youthful crimes
 Be blotted out by thee;
 And for thy wond'rous goodness sake,
 In mercy think on me.

8

His mercy and his truth
 The righteous Lord displays,
 In bringing wand'ring sinners home,
 And teaching them his ways.

LANGTON TUNE. Psalm 43, new Version. A 4 Voice.
 Canon two Parts in one.

Just judge of heav'n, a-against my foes do

Just judge of heav'n, a-against my foes do

thou as—fert my injur'd right: O set me free, my

God, from those that in de—ceit and wrong delight.

2

Since thou art still my only stay,
 Why leav'st thou me in deep distress?
 Why go I mourning all the day,
 Whilst me insulting foes oppress?

3

Let me with light and truth be blest;
 Be these my guides to lead the way,
 Till on thy holy hill I rest,
 And in thy sacred temple pray.

Continued.

4

Then will I there fresh altars raise,
 To God, who is my only joy ;
 And well-tun'd harps, with Songs of praise,
 Shall all my grateful hours employ.

5

Why then cast down my soul? and why
 So much oppress'd with anxious care?
 On God, thy God for aid rely,
 Who will thy ruin'd state repair.

WORTH TUNE. Psalm 47, new Version. A 4 Voice.

The musical score is written for four voices (Soprano, Alto, Tenor, and Bass) in 3/2 time, with a key signature of one sharp (F#). The lyrics are: "O all ye peo—ple, clap your hands, and with tri—umph—ant voi—ces sing. No force the migh—ty power with". The score consists of two systems of four staves each. The first system covers the first line of lyrics, and the second system covers the second line. The music features various note values, rests, and dynamic markings (e.g., * for forte). The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

O all ye peo—ple, clap your hands, and with tri—

O all ye peo—ple, clap your hands, and with tri—

—umph—ant voi—ces sing. No force the migh—ty power with

—umphant Voi—ces sing. No force the migh—ty power with

Continued.

stands, of God, the u—ni—ver—sal King.

stands, of God the u—ni—ver—sal King.

3 4

He shall opposing nations quell,
 And with success our battles fight;
 Shall fix the place where we must dwell,
 The pride of Jacob, his delight.

5 6

God is gone up, our Lord and King,
 With shouts of joy and trumpet's sound;
 To him repeated praises sing;
 And let the chearful song go round.

7 8

Your utmost skill in praise be shown,
 For him who all the world commands;
 Who sits upon his righteous throne,
 And spreads his sway o'er heathen lands.

9

Our chiefs and tribes, that far from hence
 To serve the God of Abr'am came,
 Found him their constant sure defence.
 How great and glorious is his name!

KNOWL TUNE. Psalm 50, new Version. A 4 Voice.

Grave.

Grave.

The Lord hath spoke, the

The Lord hath spoke, the Lord hath spoke, &c.

The Lord hath spoke, the

The Lord hath spoke, the mighty, &c.

migh—ty God

From

hath sent his summons all a-broad. From

*
 dawn—ing light till day declines : the lift'ning
 :S: Chorus.
 :S:
 :S:
 dawn—ing light

Continued.

Earth his Voice hath heard, and he from Si-on

hath ap-pear'd, where beau-ty in per-fec-tion shines, where

beauty, beau-ty in per-fec-tion shines. beauty, &c.

Continued.

A low Bass to the Chorus, which might be sung by two or three deep Voices together with the four upper Parts.

Chorus. :S:

The list'ning Earth his voice hath heard, and he from
Si-on hath ap-pear'd, where beau-ty in per-fection shines, where
beau-ty in per-sec-tion shines.

3 4

Our God shall come, and keep no more
Misconstru'd silence as before,
But wasting flames before him send :
Around shall tempests fiercely rage,
While he does heav'n and earth engage
His just tribunal to attend.

5 6

Assemble all my faints to me,
(Thus runs the great divine decree)
That in my lasting cov'nant live,
And off'rings bring with constant care,
(The heav'ns his justice shall declare,
For God himself shall sentence give.)

UPTON TUNE. Psalm 57, Ver. 9, old Version. A 3 Voice.

Tenor. My heart is fet, my heart is fet,
My heart is fet,
My heart is fet, my heart is fet, &c.
to laud the Lord. In him to jo—
to laud the Lord. In him to jo—
In him to jo—y al—
—y al—ways: my heart doth e—ver, doth e—
—y al—ways: my heart doth e—ver well ac—cord, doth e—
—ways al—ways: my heart doth, &c.
—ver well ac—cord
—ver well ac—cord

Continued.

A Strain for four Voices.

to sing his
to sing his
to sing his
to sing his

laud and praise.

10

Awake, my joy ; awake, I say,
My lute, my harp, and string :
And I myself before the day,
Will rise, rejoice, and sing.

11

Amongst the people I will tell
The goodness of my God :
And shew his praise that doth excel
In heathens land abroad.

His mercy doth extend as far
 As the heav'ns all are high :
 His truth as high as any star,
 That shineth in the sky.

Set forth and shew thyself, O God,
 Above the heav'ns most high :
 Exalt thyself on earth abroad,
 Thy majesty and might.

CORFE-CASTLE TUNE. Psalm 66, new Version.
 A 4 Voice.

Let all the lands, with shouts of joy, to

God their voi — ces raise ;
 sing psalms in hon-our of his

sing psalms in
 Continued.

Sing psalms in ho-nour of his name,
 Sing psalms in hon-our of his
 name, hon-our of his
 hon-our of his name, ho-nour of his

and sprea—d, and
 name, and sprea—d, and sprea—
 name, and sprea—
 name, and sprea—

spread, and spread his glori-ous praise.
 — d his glo — rious praise.
 spread his, &c.
 — d his

3

And let them say, How dreadful, Lord,
In all thy works art thou!
To thy great pow'r thy stubborn foes
Shall all be forc'd to bow.

4

Thro' all the earth the nations round
Shall thee their God confess;
And with glad hymns their awful dread
Of thy great name express.

5

O come, behold the works of God,
And then with me you'll own,
That he to all the sons of men
Has wond'rous judgments shown.

KINSON TUNE. Psalm 67, new Version. A 3 Voice.

To blefs thy cho—fen race, in mer—cy, Lord, in—

cline; and caufe the bright—nefs of thy face, on

Continued.



2

That fo thy wond'rous ways
 May thro' the world be known ;
 While distant lands their tribute pay,
 And thy salvation own.

3

Let diff'ring nations join
 To celebrate thy fame ;
 Let all the world, O Lord, combine
 To praise thy glorious name.

4

O let them shout and sing,
 With joy and pious mirth,
 For thou, the righteous Judge and King,
 Shalt govern all the earth.

5

Let diff'ring nations join
 To celebrate thy fame ;
 Let all the world, O Lord, combine
 To praise thy glorious name.

WINBORNE TUNE. Psalm 96, old Version.

Treble and Tenor.

Sing ye with praise, with praise un—to the

Sing ye with praise un—to the
Lord, new songs with joy, with joy and mirth;

Lord, new songs of joy and mirth:

Counter and Bass.

sing un—to him with one, with one ac—cord, all

sing un—to him with one ac—cord,
peo—ple on the earth, the earth:
all peo—ple on the earth:

yea, sing un—to the Lord al—way, praise ye his

ho—ly name: declare and shew from day to day,

Sal—va—tion by the fame.

9

Fall down and worship ye the Lord
 Within his temple bright :
 Let all the people of the world
 Be fearful at his fight.

10

Tell all the world, be not afraid,
 The Lord doth reign above ;
 Yea, he the earth so fast hath stay'd.
 That it can never move.

11

And that it is the Lord alone
 Who rules with princely might,
 To judge the nations ev'ry one
 With equity and right.

12

The heav'ns shall joyfully begin,
 The earth likewise rejoice :
 The sea, with all that is therein,
 Shall shout and make a noise.

13

The fields shall joy, and ev'ry thing
 That springeth on the earth :
 The wood and ev'ry tree shall sing
 With gladness and with mirth,

14

Before the presence of the Lord,
 And coming of his might :
 When he shall justly judge the world,
 And rule his folk with right.

HAM WORTHY TUNE. Psalm 98, new Version.
 A 4 Voice.

Sin - - - g, fin - - - g to the

Continued.

Lord a new-made song; sing to the
sing to the Lord a new-made

sing to the Lord a
sing to the Lord a new-made son — —
Lord a new-made song, sing to the Lord a
song, sing to the Lord a new-made son — —

new-made song, who
— — — — — g, who wond'rous things has done :
new-made song, who
— — — — — g, who

With his right-hand and ho—ly arm,

With his right-hand and ho—

With his right-

with his right-hand and ho—ly arm

—ly arm, ho—ly arm, ho—ly arm, the conquest

hand and ho—ly arm, ho—ly arm.

with his right-hand, &c.

he has won.

2

The Lord has through th'astonish'd world
 Display'd his saving might,
 And made his righteous acts appear
 In all the heathens fight.

4

Let therefore earth's inhabitants
 Their chearful voices raise,
 And all with univerfal joy
 Resound their Maker's praise.

5

With harp and hymns soft melody
 Into the confort bring;
 The trumpet and shrill cornet's sound,
 Before th'Almighty King.

KEYNSON TUNE. Psalm 101, new Version. A 4 Voice.

On a King or Queen's Accession to the Crown.

Of mer-cy's ne-ver - fail-ing, fail-ing spring,

Of mer-cy's ne-ver - fail-ing spring,

Of mer-cy's ne-ver - fail-ing, fail-ing spring,

Continued.

And fled—fast judgment I will sing; and since they

And since they

both to thee, to thee be—long, to thee, O

And since they both to thee be—long

both to thee, to thee be—long,

Lord, ad—drefs my fong.

Continued.

2

When, Lord, thou shalt with me reside,
Wise discipline my reign shall guide ;
With blameless life myself I'll make
A pattern for my court to take.

3 4

No ill design will I pursue,
Nor those my fav'rites make that do,
Who to reproof bears no regard,
Him will I totally discard.

5

The private slanderers shall be
In public justice doom'd by me :
From haughty looks I'll turn aside,
And mortify the heart of pride.

6

But honesty call'd from her cell,
In splendor at my court shall dwell :
Who virtue's practice make their care,
Shall have the first preferments there.

7

No politics shall recommend
His country's foe to be my friend :
None e'er shall to my favour rise
By flatt'ring, or malicious lies.

POOLE NEW TUNE. Psalm 107, Verse 23, new Version.
A 4 Voice.

They that in ships, with cou—rage bold, o'er

swelling waves their trade pur—sue;

Do God's a—

maz—ing works be—hold, and in the deep, and

works be—hold, and in the deep

maz—ing works be—hold; and in the deep, and

works be—hold, and in the deep

Continued.

in the deep, and in the deep, his won—ders,
and in the deep, and in the
in the deep, and in the deep, the
and in the deep, and in the

view his won—ders, won—ders
deep his won—ders, wonders, won—ders view, his
dee—p his won—ders, won—ders,
deep his won—ders, won—ders,

view, his won—ders, won—ders view.
wonders, wonders, wonders, won—ders view.
view, his won—ders, won—ders view.
view, his won—ders, won—ders view. Continued.

25

No sooner his command is past,
But forth a dreadful tempest flies,
Which sweeps the sea with rapid haste,
And makes the stormy billows rise.

26

Sometimes the ships, toss'd up to heav'n,
On tops of mounting waves appear;
Then down the steep abyss are driv'n;
Whilst every soul dissolves with fear.

27

They reel and stagger to and fro,
Like men with fumes of wine oppress;
Nor do the skilful seamen know
Which way to steer, what course is best.

28

Then strait to God's indulgent ear
They do their mournful cry address;
Who graciously vouchsafes to hear,
And frees them from their deep distress.

KNIGHTON TUNE. Psalm 108, new Version. A 4 Voice.

O God, my heart, my heart is ful—ly bent,

O God, my heart is, &c.

O God, my heart, my heart is, &c.

O God, my heart, my heart is, &c.

Continued.

To mag—ni—fy thy name; *Solo.*

My tongue with chea—

:S: *Chorus.*

—r—ful songs of praise; my tongue with chea—

—r—ful songs of praise; shall mag—ni—fy thy

name; shall ce—le—brate thy fame.

2

Awake, my lute ; nor thou, my harp,
 Thy warbling notes delay ;
 Whilst I with early hymns of joy,
 Prevent the dawning day.

3

To all the list'ning tribes, O Lord,
 Thy wonders I will tell ;
 And to those nations sing thy praise,
 That round about us dwell.

4

Because thy mercy's boundless heighth
 The highest heav'n transcends ;
 And far beyond th' aspiring clouds
 Thy faithful truth extends

5

Be thou, O God, exalted high
 Above the starry frame ;
 And let the world, with one consent,
 Confess thy glorious name.

CLAPPER TUNE. Psalm 122, Verse 6, new Version.
A 4 Voice.

For the Re-establishment of Peace; or at any other Time.

O, pray we then for Sa—lem's peace,
For they shall

O, pray we then for Sa—lem's peace,
For they shall

(thou ho—ly ci—ty of our God!)
prosp'rous be. Who

(thou ho—ly ci—ty of our God!)
prosp'rous be. Chorus. Who

bear true love to thee. Thou ho—ly ci—ty of our
bear true love to thee.

God! who bear true love to thee.

7

May peace within thy sacred walls
 A constant guest be found,
 With plenty and prosperity
 Thy palaces be crown'd.

8

For my dear brethren's sake, and friends
 No less than brethren dear,
 I'll pray — May peace in Salem's tow'rs
 A constant guest appear.

9

But most of all I'll seek thy God,
 And ever with thee well,
 For Sion and the temple's sake,
 Where God vouchsafes to dwell.

CORFE.

CORFE-MULLEN TUNE. Psalm 135, new Version.

A 4 Voice.

O praise the Lord

O praise the Lord with

O praise the Lord with one

O praise the Lord with one con—

with one consent, and mag—ni—fy his name. Let all the

one con—sent. Let

consent, one consent, and mag—ni—fy his name. Let

—sent, one con—sent. Let

fer—vants, fer—vants of the Lord.

all the fer—vants, fer—vants of the Lord.

all the fer—vants of the Lord.

all the fer—vants of the Lord.

his wor—thy praise pro—claim.

his wor—thy praise pro—claim.

2

Praise him all ye that in his house
 Attend with constant care ;
 With those that to his outmost courts
 With humble zeal repair.

3

For this our truest interest is,
 Glad hymns of praise to sing ;
 And, with loud songs to bless his name :
 A most delightful thing.

GLORIA PATRI.

To Father, Son, and Holy Ghost,
 The God whom we adore,
 Be glory. As it was, is now,
 And shall be evermore.

CANFORD TUNE. Psalm 136, new Version. A 4 Voice.

To God the migh-ty Lord your joy-ful thanks re-

peat; to him due praise af-ford: as good as he

is great. For

is great. For God does prove our con-stant

God does prove our con-stant friend; his bound-less

frien - - - d.
love shall ne-ver end.

2 3

To him whose wond'rous pow'r
All other gods obey,
Whom earthly kings adore,
This grateful homage pay.
For God, &c.

4 5

By his almighty hand
Amazing works are wrought;
The heav'ns by his command
Were to perfection brought.
For God, &c.

Continued.

6

He spread the ocean round
 About the spacious land;
 And made the rising ground
 Above the waters stand.
 For God, &c.

25 26

He does the food supply,
 On which all creatures live:
 To God, who reigns on high,
 Eternal praises give.
 For God will prove
 Our constant friend:
 His boundless love
 Shall never end.

CHARLTON TUNE, Psalm 119, Verse 33, New Version.
 A 4 Voice.

In-struct me in thy Sta-tutes, Lord, thy righ-teous

In-struct me in thy Sta-tutes, Lord, thy righ-teous

paths dis—play ; and I from them, through all my life,

Will ne—ver go a—stray.

34

If thou true wisdom from above
 Wilt graciously impart,
 To keep thy perfect laws I will
 Devote my zealous heart.

35

Direct me in the sacred ways
 To which thy precepts lead ;
 Because my chief delight has been
 Thy righteous paths to tread.

Continued.

36

Do thou to thy most just commands
 Incline my willing heart;
 Let no desire of worldly wealth
 From thee my thoughts divert.

The above and the following tune are set in the two natural keys, viz. are the natural b key, and C-faut the natural * key; and, when sung, to be repeated every line.

BLANDFORD TUNE. Psalm 139, new Version. A 4 Voice.

Thou, Lord, by strictest search, hast known my

rising up and lying down; my secret thoughts

Continued.

are known to thee, known long be—fore con—ceiv'd by me.

3 4

Thine eye my bed and path survey,
 My public haunts and private ways;
 Thou know'st what 'tis my lips would vent,
 My yet unutter'd words intent.

5 6

Surrounded by thy pow'r I stand;
 On every side I find thy hand:
 O skill, for human reach too high!
 Too dazzling bright for mortal eye!

7

O could I so perfidious be
 To think of once deserting thee;
 Where, Lord, cou'd I thy influence shun,
 Or whither from thy presence run?

8

If up to heav'n I take my flight,
 'Tis there thou dwell'st, enthron'd in light:
 Or dive to hell's infernal plains,
 'Tis there Almighty vengeance reigns.

THE END OF THE PSALMS.

Here

Here follow four excellent HYMNS, and an ANTHEM for
the Nativity.

The Song of the Angels at the Nativity of our blessed Saviour,
St. Luke, Chap. ii. Ver. 8. A 4 Voice.

While shep-herds watch'd their flocks by night,

all feat-ed on the ground, the An-gel of the

Continued.

and glo-ry, glo-ry

Lord came down, and glo-ry, glo-ry,

and glo-ry,

and glo-ry, glo-ry

glo-ry shone a-round, and glo-ry,

glo-ry shone a-round, and glo-

glo-ry shone a-round, and glo-

glo-ry, glo-ry shone a-round.

ry, &c.

ry, glo-ry shone a-round.

ry, &c.

2

Fear not, said he; (for mighty dread
Had seiz'd their troubled mind)
Glad tidings of great joy I bring
To you, and all mankind.

3

To you, in David's town, this day
Is born, of David's line,
The Saviour, who is Christ the Lord,
And this shall be the sign :

4

The heav'nly babe you there shall find
To human view display'd,
All meanly wrapp'd in swathing bands,
And in a manger laid.

5

Thus spake the seraph, and forthwith
Appear'd a shining throng
Of angels praising God, and thus
Address their joyful song :

6

All glory be to God on high,
And to the earth be peace,
Good will, henceforth, from heav'n to men,
Begin, and never cease.

A CAROL, or Redemption the Wonder of Angels, 1749.

A 4 Voice.

Be—hold that splen—dor! splen—dor. Hear the shout.

Be—hold that splen—dor, &c.

Be—hold that splen—dor! Hear, hear, &c.

Be—hold that splen—dor, &c.

Heav'n o—pens! angels, angels, angels if—sue out, and

an—gels if—sue out.

throng the nether sky.

Solo. What so—lemn ti—

Chorus.

dings do they bring, rapt at th' ap-proach of

If-ra-el's King, they speak the Mo-narch nigh, they

speak the Mo-narch nigh.

2

Why does the King approach our land?
 Comes he with thunder in his hand,
 The merit of our crimes?
 Shepherds be glad; he comes with peace,
 Nor wrath, but universal grace,
 To bless ev'n distant climes.
 Shepherds, &c.

3

See heav'n's great heir a woman's son!
 Behold, a manger is his throne!
 Nay, see him born to die.
 Yours is the guilt, but his the pain;
 His are the sorrows, yours the gain;
 Then let his praise be high.
 Yours be, &c.

5

Come, mighty King, the grace enhance,
 A stable was thy palace once,
 Dwell in these hearts of ours:
 Teach us to praise the Father's love,
 Till blest, transported, fir'd above,
 We sing with nobler powers.
 Teach us, &c.

The Counsels of Grace. A Carol, 1750. A 5 Voice.

Grave.

Th' E-ter-nal spea — — — — —ks; all heav'n at--

Th' Eter-nal speaks, th' Eter-nal speaks, &c.

Th' Eter-nal spea — — — — —ks; all heav'n at--

Th' Eter-nal, 'ter-nal speaks.

Continued

tends : while ju —

tends : Loud.

who that un-hap-py race defends : while ju —

— fice aims the blow. See na-ture trem-ble

— fice aims the blow

Allegro ma non troppo.

at their fates ; death with his i—ron fcep—tre

Continued.

triumphs

waits: hell opes her a-da-man-tine gates, and triumphs,

with de-sign

tri-umphs at their woe.

tri-umph, tri-umphs

umphs at their woe.

A low Bass to the Chorus, which might be sung by two or three deep Voices together with the four upper Parts.

See na-ture trembles at their fates; death with his

i-ron scep-tre waits; hell opes her a-da-mantine gates, and

tri-umphs at their woe.

Continued.

2

Which of the bright celestial throng,
 With love so warm and heart so strong,
 Dares languish on a cross?
 Who can leave liberty for chains,
 Abandon extasy for pains,
 What angel-fortitude sustains,
 Th' inestimable loss.
 Who can leave, &c.

3

He said: and death-like silence reign'd;
 Deep was their awe; the radiant band,
 The mighty task declin'd.
 At length heav'n's Prince the silence broke,
 And ardent, thus, the Sire bespoke,
 None but thy Son can ward the stroke;
 Then let the task be mine.
 At length, &c.

4

Mine be the feeble infant-state;
 Mine, in return for love, be hate;
 A manger be my throne.
 Pain, when thy glory calls, is bliss;
 When man's in danger, torture's peace,
 Shame, praise; a paradise th' abyss:
 Then yield thy darling Son.
 Pain, when thy glory, &c.

Th' Almighty radiance smil'd assent,
 Loud was the shout that Æther rent,
 All heav'n was in amaze.
 Go, my lov'd image, said the Sire,
 Be born, in anguish to expire;
 Earth, triumph; angels, strike the lyre
 To everlasting praise.
 Go, my lov'd image, &c.

The INFANT-SAVIOUR.

A Carol for Christmas-Day, 1751. A 4 Voice.

Larghetto.

O fight of an—guish! O fight — — t of

O fight of anguish, fight of

Detailed description: This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the staves, with some words spanning across staves.

anguish, vie — — — — — w it near, what weep—ing

anguish, what weeping,

Detailed description: This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the staves, with some words spanning across staves.

what wee — — — — — p—ing in—no—cence is here a

what weep—ing, what weep—ing in—no—cence is here a

Detailed description: This system contains the final four staves of the musical score. The first staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the staves, with some words spanning across staves.

Allegretto.

:S:
 :S:
 :S:
 :S:
 man-ger for his bed. The brutes yield re-fuge

to his woe; men, the worfe brutes, no pi-ty shew, nor

nor giv-e him
 give him friend-ly aid, nor gi-

Z

Continued.

ve him friend—ly aid.

2

Why do no rapid thunders roll?
 Why do no tempests rock the Pole?
 O miracle of Grace!
 Or why no angel on the wing,
 Warm for the honours of their King,
 T'extirpate all the race.
 Or why no, &c.

3

Did he, that infant bath'd in tears!
 Call into form the rolling spheres?
 Did seraphs wait his nod?
 Helpless he calls, but man delays;
 The moral chaos disobey
 This offspring of a God.
 Helpless he, &c.

4

Say, radiant seraphs, thron'd in light,
 Did love e'er tow'r so high a flight?
 Or glory sink so low?
 This wonder angels scarce declare,
 Angels the rapture scarce can bear,
 Or equal praise bestow.
 This wonder, &c.

Redemption! 'tis a boundless theme!
 Thou boundless mind, our hearts inflame
 With ardor from above:
 Words are but faint, let joy express;
 Vain is mere joy, let actions bless
 This prodigy of love.
 Words are, &c.

ADVERTISEMENT.

The three last Carols were sent me, according as they bear date, by a gentleman unknown, desiring me to set them to music. With the third I received the following letter.

W. K.

S I R,

I Take the liberty, though unknown, of troubling you with another Carol, which I beg you will do me the honour of setting to music. If this performance, as I fear it will, should prove less animated than the occasion requires, your candor must ascribe it, in some measure, to an illness, under which I have long laboured, and which has greatly depressed my spirits, and likewise to the frequency of my attempts upon the same subject; this before you being the fifth composition of the kind. You will see here too many symptoms of a sickly muse: and yet I expect, that music, which works wonders, and is known to be sovereign in some diseases, will at least give her a more sprightly air, if not totally relieve her. It will not be the first instance in which poetry has been supported, enlivened, and recommended by the help of her sister-art. My own obligations of this sort to you I take this opportunity of very sincerely and thankfully acknowledging.

Some time or other I may possibly make so free as to send you a few songs, in behalf of which I shall intreat the same assistance from that art, in which you are so acknowledged a master: amusements of that kind, when decently entertaining, being, in my apprehension, no way dishonourable to the cloth I wear. Please to return the new carol as soon as possible, and you will lay a double obligation on

Your obedient humble servant, &c.

An ANTHEM for the Nativity of St. Luke, Chap. I. Ver. 68;
or instead of Jubilate Deo in the Morning Service. A 4 Voice.

The musical score is written for four voices (Soprano, Alto, Tenor, and Bass) in 3/2 time, with a key signature of one sharp (F#). The lyrics are distributed across the staves as follows:

- Staff 1 (Soprano):** Bleff—ed
- Staff 2 (Alto):** Bleff—ed be the Lord
- Staff 3 (Tenor):** Bleff—ed be the Lord God
- Staff 4 (Bass):** Bleff—ed be the Lord God, bleff—ed Continued.

The score includes a repeat sign at the end of the first line of music, and a 'Z 2' marking at the bottom of the fourth staff.

be the Lord God of If-r'el,
 God, Lord God of If-rel, for he hath vi-sit-
 be the Lord, Lord God of If-r'eI,
 be the Lord, Lord God of If-r'el,

ed and re-deemed his peo-ple;
Tenor and Bass.

and hath rai-fed

and hath rais-ed

up a migh-ty sal-vation for us, and hath rais-ed

Chorus.

up a migh-ty fal—va-tion for us

for us in the house of his

up a migh-ty fal—va-tion for us

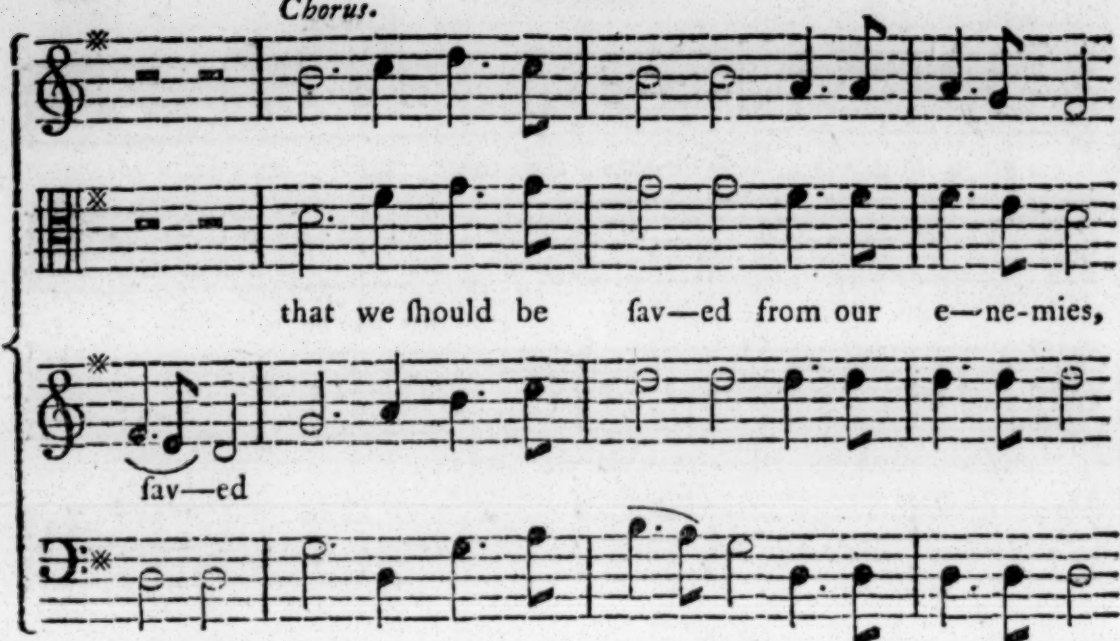
fer-vant Dav-id, in the house of his fer-vant Da-vid,

Tenor and Bass.

That we should be fa—ved, that we should be

that we should be fav—d.

Continued.

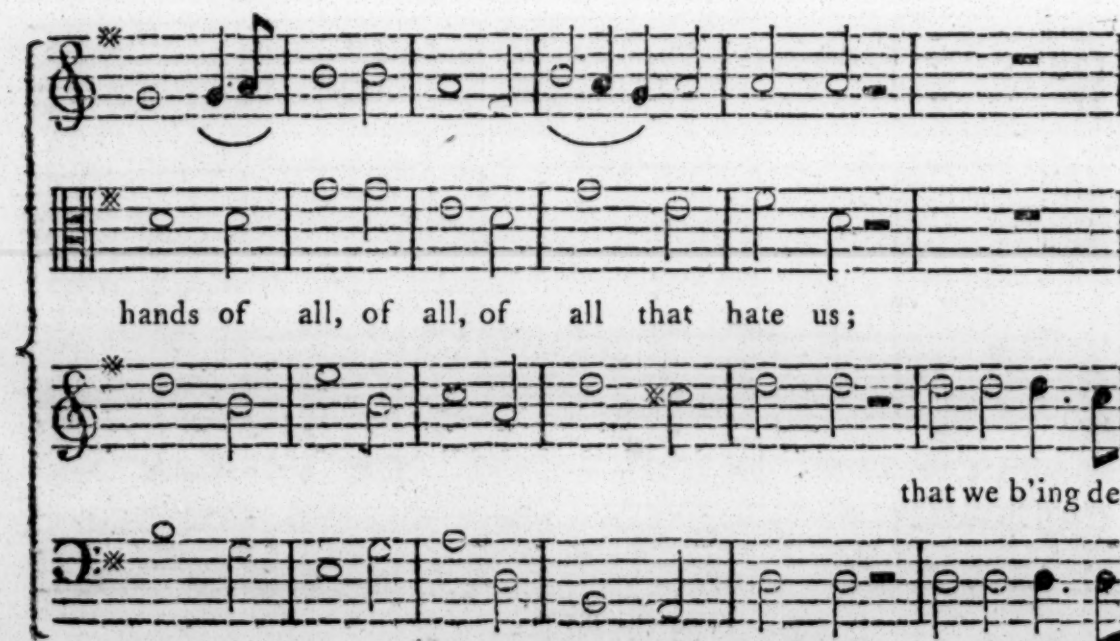
Chorus.

that we should be fav—ed from our e—ne-mies,

fav—ed



from our e—nemies, from our e—nemies, and from the



hands of all, of all, of all that hate us;

that we b'ing de-

Continued.

that we b'ing de-li-ver'd, that we b'ing de-li-ver'd

liver'd, that we b'ing de-li-ver'd,
out of the hands of our e-ne-mies, might serve him, might

that we b'ing de-
serve him, might serve him with-out fear;

liver'd from our e-ne-mies, &c.

that we b'ing de-li-ver'd from our e-nemies, from our

that we b'ing de-li-ver'd from our

that we b'ing de-

e-nemies, from our e-ne-mies might serve him, might

e-ne-mies,

li-ver'd,

serve him, might serve him in ho-linefs and righte-ous

Continued.

ness be—fore him all the days of our life.

Verse 3 Voc.

And thou, Child, shalt be cal-led the Pro—phet of the

High—est; to give knowledge of sal—va-tion un—to his

pec-ple for the re--mis-sion of their sins; *Solo.* through the

ten-der mer-cy of our God; *Solo.* through the ten-der mer-cy

where--by the day spring from on high hath
of our God.

vi-sit-ed us; to give light to them as sit in darknes and

in the sha—dow of death, and to guide our feet

and to guide our feet in—to the way,

in—to ——— the way,

in—to ———

in—to the way of peace.

in—to the way of

the way of

Chorus.

Hal-le—lu—jah, :||: :||:

The first system of musical notation for the Chorus, measures 1-4. It consists of four staves: Treble, Bass, Treble, and Bass. The key signature is one sharp (F#). The first two staves are grouped by a brace on the left. The lyrics 'Hal-le—lu—jah, :||: :||:' are written below the second staff.

The second system of musical notation for the Chorus, measures 5-8. It consists of four staves: Treble, Bass, Treble, and Bass. The key signature is one sharp (F#). The first two staves are grouped by a brace on the left. The lyrics ':||: :||: :||:' are written below the second staff.

The third system of musical notation for the Chorus, measures 9-12. It consists of four staves: Treble, Bass, Treble, and Bass. The key signature is one sharp (F#). The first two staves are grouped by a brace on the left. The lyrics ':||: :||: :||:' are written below the second staff.

K I N G C H A R L E S I.

Being Majesty in Misery.

An Imploration to the KING of Kings.

Wrote by his Majesty during his Captivity in Carisbrooke-Castle,
Anno Dom. 1648.

Set to Music by the Author.

A 3 Voice.

Great Monarch
Great Monarch of the world,
Great Mo-narch of the world, Great Mo-narch

of the world, &c. the po-ten-
of the world, whence pow-er springs,
of the world, whence pow-er springs,

cy and pow'r of earth-ly kings, re-
record the
re-cord the roy-

Continued.

cord the roy—al woe my suf—f'ring fings,
roy—al woe my suff'ring fings, re—cord the

my suff—ring fings, re—
roy—al woe my suff'ring fings, record the
re—cord the roy—

cord the roy—al roy-al, roy-al, roy-al woe, my
roy—al woe, the roy—al woe my
—al woe, the, &c.

suff'ring fings.

Continued.

And teach my tongue, that ever did confine
Its faculties in truth's seraphic line,
To track the treason of thy foes and mine.

Nature and law, by thy divine decree,
The only root of righteous royalty,
With this dim diadem invested me:

With it the sacred sceptre, purple robe,
The holy unction, and the royal globe;
Yet I am levell'd with the life of Job.

The fiercest furies that do daily tread
Upon my grief, my gray, discrowned head,
Are those that owe my bounty for their bread.

They raise a war, and christen it The Cause,
Whilst sacrilegious hands have best applause;
Plunder and murder are the nation's laws.

Tyranny bears the title of taxation;
Revenge and robbery are reformation;
Oppression gains the name of sequestration.

My loyal subjects, who in this bad season
Attend me, by the law of God and reason,
They dare impeach, and punish for high treason,

Next at the clergy do these furies frown:
Pious episcopacy must go down;
They will destroy the crozier and the crown,

Churchmen are chain'd, and schismatics are freed;
Mechanics preach, and holy fathers bleed;
The crown is crucified with the creed.

The church of England doth all faction foster,
The pulpit is usurp'd by each impostor,
Extempore excludes the Pater Noster.

The Presbyter and Independant feed
Springs with broad blades to make religion bleed;
Herod and Pontius Pilate are agreed.

The corner stone's misplac'd by every paviour,
With such a bloody method and behaviour,
Their ancestors did crucify our Saviour.

My royal consort, from whose fruitful womb
So many princes legally have come,
Is forc't in pilgrimage to seek a tomb.

Great Britain's heir is forced into France,
Whilst on his father's head his foes advance:
Poor child! he weeps out his inheritance.

With my own power my majesty they wound,
In the king's name the king himself's uncrown'd:
So doth the dust destroy the diamond.

With propositions daily they inchant
My people's ears, such as do reason daunt,
And the Almighty will not let me grant.

They promise to erect my royal stem,
To make me great, to advance my diadem,
If I will but fall down and worship them.

But for refusing, they devour my thrones,
Distress my children, and destroy my bones:
I fear they'll force me to make bread of stones.

My life they prize at such a slender rate,
That in my absence they draw bills of hate,
To prove the king a traitor to the state.

Felons obtain more privilege than I,
They are allow'd to answer e'er they die,
'Tis death for me to ask the reason why.

But, sacred Saviour, with thy words I woo
Thee to forgive, and not be bitter to,
Such, as thou knowest, know not what they do.

For, since they from the Lord are so disjointed
As to condemn those edicts he appointed,
How can they prize the power of his anointed?

Augment my patience, nullify my hate,
Preserve my issue, and inspire my mate;
Yet, tho' I perish, bless this church and state.

An A N T H E M.

2 Sam. Chap. i. Ver. 19.

A 4 Voice.

For the Martyrdom of King Charles I. or at any other Time.

Largo Tenor solo.

The beau—ty of If—'rel is slain up—on thy

high pla—ces.

Chorus.

How are the mighty, mighty fall'n! How are the

Continued.

Tell it not in Gath, pub-lish it not in the

Tell it not in Gath,

Tell it not in Gath, pub-lish it not in the

Tell it not in Gath,

free — — — — — ts of Af-ke-lon.

publish it not in the free — — — — — ts of Af-ke-lon.

Tenor solo.

free — — — — — ts of Af-ke-lon, lest the

publish it not in the free — — — — — ts of Af-ke-lon,

daughters of the Phi-li-stines re-joy — — — — — ce,

Bass solo.

lest the daughters of the un-cir-cum-cis-ed tri-umph,

tri — — — — — umph,

Chorus. Adagio & affettuoso.

weep o-ver

Ye daughters of If-r'el, weep, weep,

weep o-ver,

weep,

Saul, wee — p,

weep o-ver Saul, who cloathed you in scarlet,

wee — p

weep over Saul,

who cloath'd you in scar-let, with other de-lights,

Continued.

Largo.

How are the migh-ty, migh-ty fall'n in the midst

This system contains four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

O Jo-na-than,
of the bat-tle,
O Jo-na-than,
O Jo-na-than,

This system continues the musical score with four staves. It includes vocal and piano parts. The lyrics are written below the vocal staves. There are repeat signs and a 'S' marking above some notes.

Forte.

thou wast slain in thine high pla-ces, thou wast

This system contains four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Continued.

slain in thine high pla—ces.

Here sing the Strain again, Tell it not in Gath, &c.

Tenor or Treble solo.

I am dis—tress—ed for thee, my bro—ther Jo—na—
than, ve—ry plea—fant hast thou been un—to me,

Bass solo.

Thy love to me was won—der—ful, thy love to me was
won—der—ful, pas—sing the love of wo—man,

:S:

Chorus Piano.

:S:

How are the migh—ty, migh—ty fall'n, and the

:S:

:S:

wea—pons of war pe—rish'd, and the wea—pons of

war pe—rish'd.

P. S. This anthem is printed in my first book ; but I have here very much corrected and enlarged it.

W. K.



F I N I S.

